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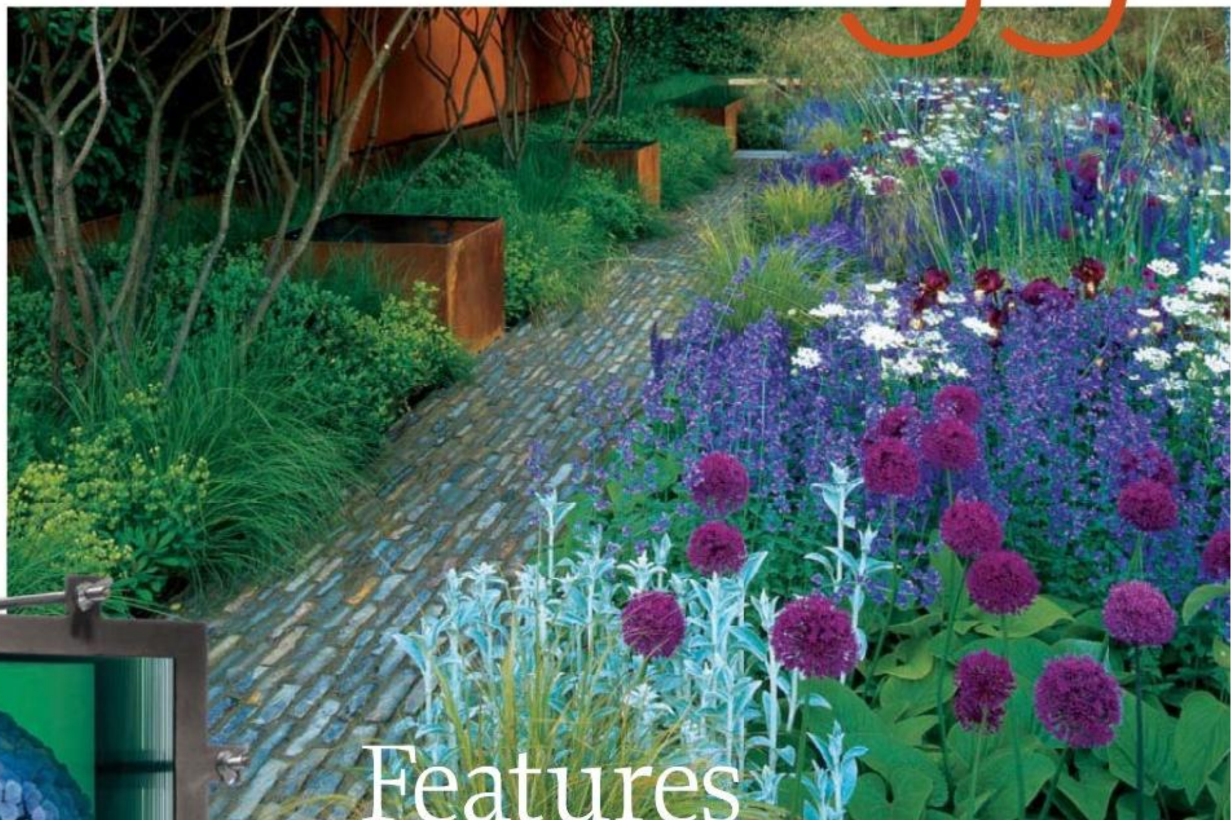
Helleborus x hybridus Royal Heritage™ Strain
Lenten Rose



contents

JANUARY/FEBRUARY 2007

39



74





60

On the cover: This regal-looking Chelsea show garden designed by Tom Stuart-Smith is an elegant, contemporary play on a traditional form. See page 39. Photo by Marianne Majerus.



Features

LYNN KARLIN (1), ANDREW LAWSON (1), MARIANNE MAJERUS (1)


VACATION AT HOME

contents



26



29



84



96



18



11

Departments

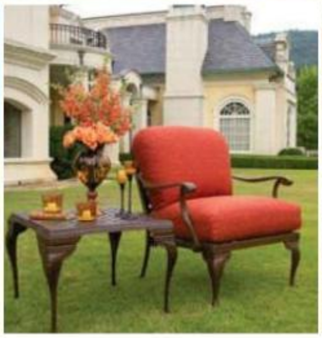
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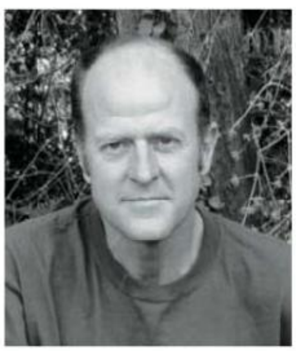


A Guided Garden Tour

AS A BRIT MYSELF I FEEL A LITTLE SHY ABOUT TRUMPETING THE GLORIOUSNESS OF THE ENGLISH garden, but luckily this is one British export as well loved around the world as it is at home. Shopping is also a passion that crosses oceans with ease, so put gardening and shopping together for a look at today's exciting British gardening scene and you have a sense of the stories that highlight this issue. I hope we will refresh your preconceptions and bring you up to date on some of the hot trends. Two Englishmen are our guides. Independent garden writer and landscape critic Tim Richardson, formerly gardens editor at *Country Life* and landscape editor at *Wallpaper*, leads our tour of English garden designers (starting on page 39). Tim's most recent books are *English Gardens in the Twentieth Century* and a co-edited essay collection *Vista: The Culture and Politics of Gardens*.



From left, counterclockwise: Gardening gurus in this issue: Rob Cassy, famous for his shopping savvy; Tim Richardson, who keeps a close eye on the British garden design scene; and Dan Hinkley, plant hunter extraordinaire, who knows his way round the global garden.





Rob Cassy guides you to 20 of the best garden-shopping hot spots in and around London (page 60). Rob writes a garden shopping column in *The Times* newspaper and has curated two exhibitions of outdoor artworks at London's Olympia. His books include *101 Ideas: Gardens*; the retail style guide *Garden UK*; *A Shortcut to Perfect Planting*; and *Everything You Need to Know About Gardening But Were Afraid To Ask*. Rob is also a major contributor to the forthcoming travel guide *1001 Gardens You Must See Before You Die*.

Some of America's best backyards have been discovered in the pages of *Garden Design* over the years, thanks to our annual Golden Trowel competition—joined by our new co-sponsored program with the American Society of Landscape Architects (see page 97). Our latest crop of Golden Trowel gardens will be spread throughout the 2007 issues, kicking off here with a beautiful garden in Maine (page 74).

This time of year is low season for gardening outdoors, so it feels right to turn to houseplants. A sophisticated home in San Francisco uses the sculptural potential of Asian plants to reflect the ambience of the house (page 29). And air plants, a family of intriguing textures and shapes, also fit into modern interiors with particular panache (page 22).

Finally, allow me to introduce American horticulture's greatest living plant hunter: Dan Hinkley joins *Garden Design* as a columnist (page 84) and will be taking us with him on his travels, introducing us to his circle of extraordinarily well-informed, well-traveled green-thumb friends for whom the whole world is a garden. Dan has been a lightning rod for the dissemination of plant knowledge via his writings and his gone but deeply missed nursery, Heronswood. We welcome him.—**JOANNA FORTNAM, EXECUTIVE EDITOR**



MARTIN BREESE (1); RICHARD FELBER (1)


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Curtain Call

I would like to know where I can find the outdoor mesh drapes on the cover of the September 2006 issue.—**Patricia Darbisi, Sandy Hook, CT**

The spectacular mesh curtains (shown right) were custom designed by Cascade Coil Drapery Inc., Tualatin, Oregon: see cascadecoil.com; or call 800-999-2645 or 971-224-2188.—**Ed.**

Texas Pride

I had a chance to visit Ladew Topiary Gardens in Monkton, Maryland, which were featured in your October/November 2006 issue [page 48]. My friend and I were quite impressed with the beauty of the gardens. There were only a few people there so it was like touring a private home. It reminded me of the Chandor Gardens in Weatherford, Texas, where an individual created a beautiful garden over a period of years (chandorgardens.com). You might also consider doing a story on the Forbidden Gardens in Katy, Texas. That garden contains a miniature replica of the Forbidden City in Beijing (forbidden-gardens.com).—**Stan Aten, President, Rainbow Garden Club of North Texas**

Sour Note

I work for a citrus grower in California and believe the story in the October/November issue titled "I Love This Plant: Wilson Lemon" [page 18] is inaccurate. *Citrus ichangensis,* which the author called "Wilson lemon," is something very different than what was described. *Citrus ichangensis* is among the hardiest citrus plants, surviving to around 10 degrees F, and is used in the breeding of potentially hardier citrus. It comes from the mountains of southwest China and has been used there for 2,000 years as understock for oranges and mandarins. Its own fruit is pretty much inedible, being seedy and almost juiceless. From the picture and description I would surmise that the plant in the story is in fact a Meyer lemon.—**Aaron Dillon, Four Winds Growers, Fremont, CA**

COURTESY SMITH & HAWKEN (1)





The writer of the article, Ray Rogers, has this to say: "The lemon in question has been referred to as the 'Wilson lemon' in gardening circles here in New Jersey because a plant of it was believed to have been given to the Tubbs brothers—who lived at Willowwood, a small but well-connected public garden—by Ernest Henry 'Chinese' Wilson, and both the plant and the story have been perpetuated with reverence to this day. At one of the Willowwood fundraising events a few years ago, a plant of it appeared with the name Citrus ichangensis, *and everyone was glad to have a scientific name attached to it. No one, including myself, challenged the name or questioned how a species could be so tasty and juicy. Assumptions are dangerous things."*

While the lemon in the article is not on the market, having been acquired in an unusual manner and being unnamed, the Meyer lemon (pictured below left) is, as reader Aaron Dillon says, widely available. We apologize for the confusion.—**Ed.**

Canada Kudos

Many thanks for the article in the May 2006 issue about the gardens of Vancouver Island ["More Than Butchart"]. We had heard about the unique gardening climate there, and your article spurred us to go ahead and make the trip. We arranged by e-mail with Victorian Garden Tours (victoriangardentours.com) to set up a tour for the day after our arrival. It was the highlight of our stay in Victoria!

We were shown three fabulous private gardens, the experience enhanced by an informative narrative on the design, use of color, verticality and execution of the gardeners' visions. The tour also highlighted the history of local points of interest as we drove around Victoria. It's a beautiful city.—**Helen E. Chappell, Chattanooga, TN**

Ensconced

In the May 2006 issue in the story about Nico De Swert on page 75, there is a trio of wall vases. I love them. Do you know where I can buy or order them?—**Amy Neff, Salt Lake City, UT**

They are from The Conran Shop in New York City (407 E. 59th Street, 212-755-9079). Similar vases, however, can be ordered online at Potterybarn.com. Search for "simple wall vase."—**Ed.**

Irises Here

I appreciated the article on remontant irises [September 2006, page 18], but was disappointed to see that my company (Cooley's Gardens, cooleysgardens.com) was not listed as a source of bearded iris. The fine photo of 'Enchanted One' was very good. I created this iris and introduced it in 1994 in my nursery catalog. I also grow more 'Jennifer Rebecca' than any other nursery, shipping some 6,000 to 8,000 per year. I would appreciate it if you would add me to your list of suppliers of bearded iris. We have been in business since 1928.—**Richard Ernst, Cooley's Gardens Inc., Silverton, OR**

More Hinkley Please

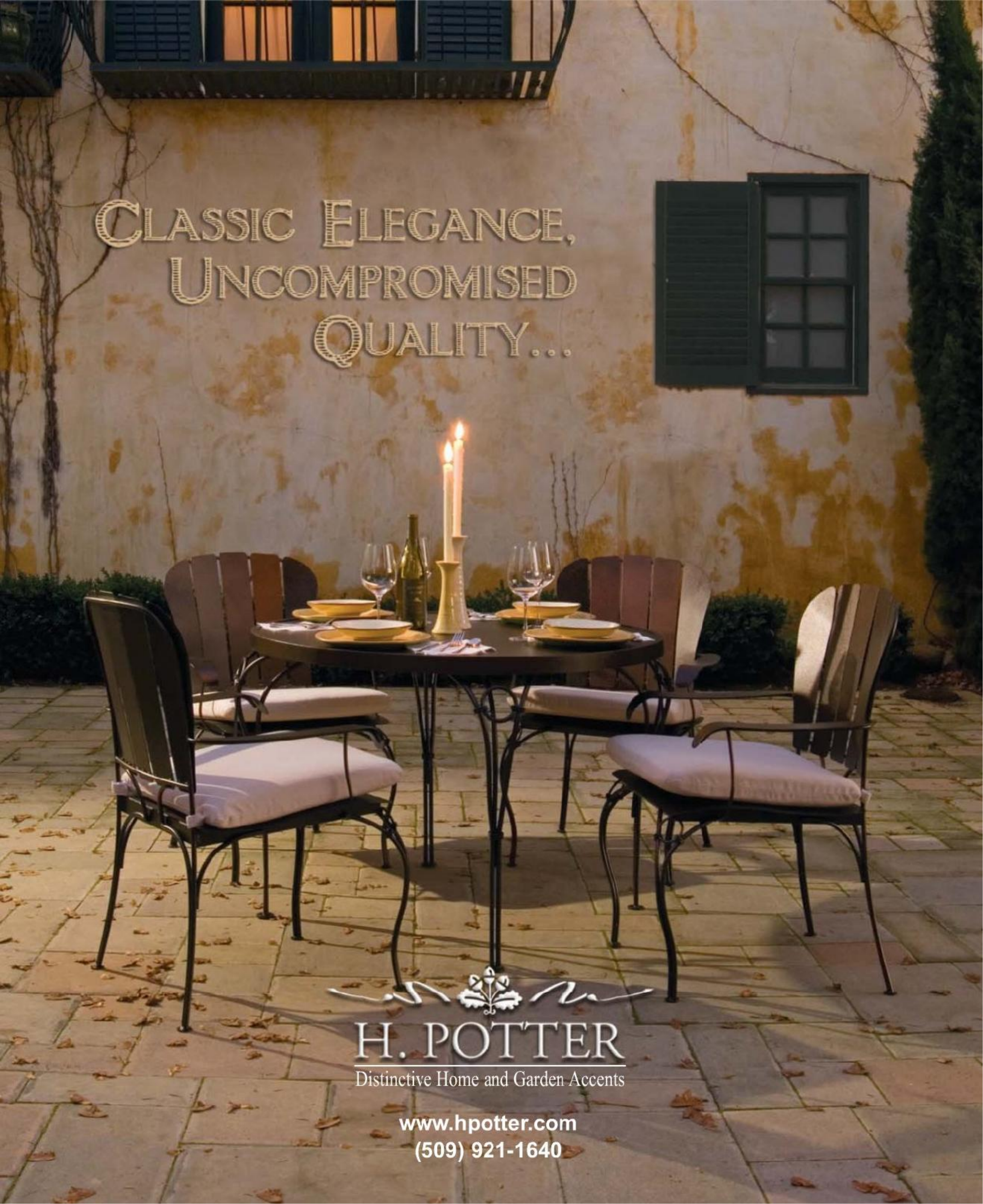
More features on Dan Hinkley's new digs would sure be nice. So sad about the demise of Heronswood.—**Robert Dokka, Marysville, WA**

See Dan's new column on page 84. We are planning a full story on his new garden later this year.—**Ed.**

Overdue Credits

We regret that in our article on Charlotte Moss' Manhattan townhouse terrace (page 32, September 2006), landscape designer Memrie Lewis was not credited as the designer of the garden. She was assisted by architect Halsted Welles who installed the hardscape; Rosedale Nurseries, which installed the plants; and Greg Yale, who designed and installed the outdoor lighting. Commendations to them all!

fyi **Our Golden Trowel awards competition will not take place this year. We encourage landscape architects to enter the awards program that we co-sponsor with the American Society of Landscape Architects (page 73). Other designers, amateur and professional alike: We would love to see examples of your work. Please use the Contact Us page on our website, gardendesign.com**



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In the Pink

Having reached the milestone age of 50 years old, the plastic pink flamingo enters the 21st century as a quintessential symbol of pop culture



SOME SAY LIFE BEGINS AT 50—IN WHICH CASE THE plastic pink flamingo (PPF) has spread its wings. Designed in 1957 by art-school graduate Donald Featherstone, America's most loved-to-be-hated garden ornament has reached the half-century mark and remains hugely popular, holding its curvaceous neck high as a recognized icon of pop culture.

Don't snivel—it's not as if folks don't proudly display fake Old World urns and paired miniature concrete lions. For as long as landscape ornaments have been popular in America, people without wherewithal have settled for ersatz in the garden; the hollow-bodied birds simply brought art to the masses. Right up until its closing late last year, Union Products, the Leominster, Massachusetts, company that hired Featherstone out of art school (he later became co-owner and president of the company), churned out over 250,000 pairs of flamingos a year—and not all went into yards of the terminally tacky. "I don't think it's always a joke," Featherstone told me. "The majority of the people who buy them just really like them." Some people feel like I do that an empty yard is like an empty coffee table—it just cries out for something to decorate it. Authentic PPFs have the artist's molded signature under their tails, detailed feathers (molded into the same tough plastic used to ship acid) and legs that stick straight into the bodies (no

The iconic plastic pink flamingo is typically sold in complementary pairs—one with the neck curving gracefully upward and the other curving downward.

MICHAEL KRAUS (1)



Inventor of the pink flamingo Don Featherstone surrounded by a sea of his plastic feathered friends. To be sure you have authentic PPFs, look for Don's signature under the tail. One source of the real thing is Off the Deep End; see offthedeepend.com.

black plastic braces). Others, with inelegant, unnatural heads, oversimplified feathers and big eyes, are considered "fake" flamingos.

The PPF has spawned a subculture of fans, touching off an avalanche of merchandise and an unusual greeting industry in which flamingos are set up in someone's lawn under cover of darkness. But this isn't the first flamingo craze. Beginning in the 1920s wealthy travelers returning home from Florida resorts proudly displayed flamingo sculptures to flaunt their recent vacations.

When plastics hit the scene, the bird became available to everyone, changing from a symbol of affluence to a symbol of camp. Though avant-garde and kitsch were once defined as opposites, in recent times some kitsch has taken on a sort of avant-garde identity—so bad it's good. Along those lines the pink flamingo has found a unique "nest," becoming the title for a movie by risk-taking filmmaker John Waters, and Featherstone winning a 1996 Ig Nobel Prize from the editors of the *Annals of Improbable Research*, a Cambridge, Massachusetts, magazine.

Featherstone has no regrets about how his creation changed people's sense of garden propriety, saying, "I did something that people enjoy." Another Featherstone creation, a plastic duck, has also been a big seller, but the duck people aren't like flamingo people. Folks who put out flamingos just seem friendlier.

Bottom line, self-appointed tastemakers and pouting naysayers aside, like 'em or not, plastic flamingos are here to stay.—**FELDER RUSHING**

AMY SANCETTA/AP (1)



The sharkskin agave is well-named, with a fascinating muscular texture like the skin of a shark. These examples were photographed at the Ruth Bancroft Garden, a public garden in Walnut Creek, California, which has a diverse collection of agaves and other drought-tolerant plants. See ruthbancroftgarden.org.



I love this plant

SHARKSKIN AGAVE

DURING A TRIP TO PUERTO ESCONDIDO IN SOUTHERN Mexico, I rediscovered the majestic agave, and ever since then they have occupied my conscious thoughts as well as sticking, or poking, into my dreams. At San Marcos Wholesale Growers in Santa Barbara, I recently found one I had never seen before: *Agave* 'Sharkskin'. For me, this is a spectacular plant, either by itself as a striking accent or focal point, or planted en masse on a hillside. It provides strength and drama while enduring drought, as well as temperatures between 20 and 25 degrees. I love the way the shadows of the leaves fall across one another. And depending on the light, they may be a ghostly, silvery presence or alive as bold, slashing strokes.



The sharkskin is a robust, stout plant that is not susceptible to pests, will grow up to 3 feet tall, and is easy to maintain. Its muscular, shark-like appearance contrasts with the plum and maroon sheen of its leaf margins. General manager Randy Baldwin at San Marcos considers the plant a hybrid between *A. victoriae-reginae* and *A. scabra*.

Because of their self-sufficiency, agaves are often spread about a garden haphazardly. This does not do justice to their ability to make a dramatic statement when grouped together. And don't underestimate the impact of their color. At Lotusland in Santa Barbara, Madame Ganna Walska used agaves in a blue garden as a primary visual statement, emphasizing their steel-blue tinge.

I admire the fact that while appearing humble, the agave is really a noble plant, enduring longer than others that initially seem more showy. The sharkskin agave is a wonderful exemplar of the genus—uncompromising, adaptable, ageless, a rare blend of subtle and stunning. —**PAMELA BURTON**

BARB RIES (2); VICTORIA PEARSON (1)



A triad of groovy outdoor furniture from JANUS et Cie called the Love collection. Bench: $4,076; lamp: $3,893; planter: $1,791. For more information, call 310-652-7090 or see janusetcie.com.

furnishings

Loving It

Like shapes from a LAVA lamp frozen in mid-morph, the Love collection designed by Ross Lovegrove for JANUS et Cie includes three mod pieces—bench, lamp and planter. Bringing harmony to the seemingly antithetical inspirations of nature and high-tech materials, Lovegrove's goal was to integrate organic shapes with functionality. The oversized Love Bench (over 8 feet long, 4 feet wide and 3 feet tall) can easily accommodate 10 people at your next hip get-together. The otherworldly Love Lamp has a torch-like light fixture of Plexiglas and aluminum. Use the Love Planter to hold plants (it comes with an optional automatic watering system) or as a small bench (over 4 feet long and 3 feet wide). Made of molded weatherproof polyethylene plastic, the trio comes in six colorfast colors—beige, granite, light blue, lime green (shown), sandstone and white—and can be used indoors or out.—**JA**

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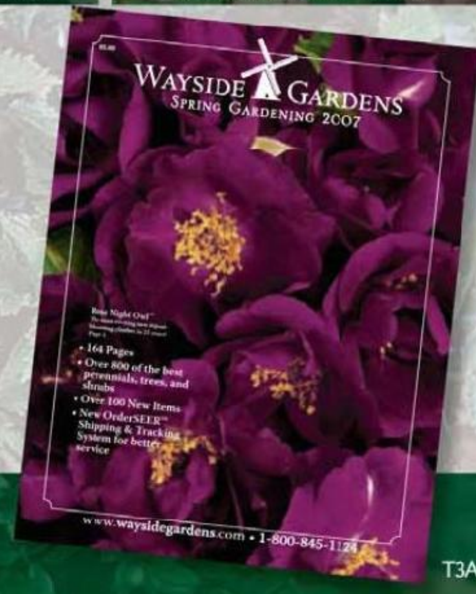
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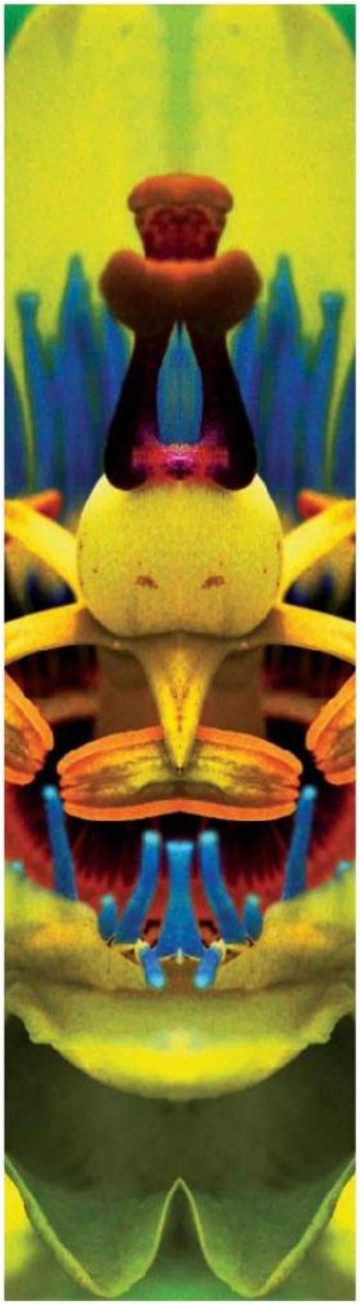
ALIEN INVASION

Some images make you wonder if you've been using your vision to its fullest capacity. Such is the case with the digital macro photography of artists Rodrigo Pedrolli and Michael Murphree. Called Alien Nature, the images focus on plants in such extreme, surrealistic close-ups that they seem more like visitors from another planet (sometimes scary, sometimes funny) than the familiar plants in our backyards—Georgia O'Keefe meets Captain Kirk.

Coming from different cultures but pursuing similar courses, Brazilian native Pedrolli and Mississippi-born New Yorker Murphree realized early on how remarkably simpatico their work is and joined forces. The results will cause you to never take even the humblest flower for granted.—JA









Part of the collection of surrealistic digital macro photography called Alien Nature, above, left to right: "Alien Chrysalis" (Pedrolli), "Alien Samurai" (Murphree), "Alien Passion" (Pedrolli) and "Alien Aura" (Murphree). For more information and an exhibit schedule (and to view other startling images) see aliennature.com.

RODRIGO PEDROLLI (2); MICHAEL MURPHREE (2)





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fyi The Richard Gervais Collection is located at 965 Natoma St., San Francisco, Calif. For more information, call 415-255-4579 or see richardgervaiscollection.com. Warehouse: 1465 Custer Ave.; 415-642-1056.

shopping

Hidden Treasures

Find a wealth of exotic artifacts at the San Francisco venue of designer Richard Gervais



HANDS DOWN, THE BEST SHOPPING EXPERIENCES ARE those coupled with a sense of discovery, as if the purchased object was a rare and coveted find rescued from oblivion. The Richard Gervais Collection in the South of Market enclave of San Francisco has all the hallmarks of such a shopping adventure. Entering through a door inset between two tall buildings, one walks through a long corridor that opens to a secret garden designed in a wildly exotic Asian style—where everything, save the semitropicals, is for sale. Choose from folk and primitive objects, and artifacts new, old and prehistoric, that decorate the garden—including baskets from the Philippines, pottery from Vietnam, fountains and door surrounds from India, terra cotta from Thailand, stone statuary from China, rustic furnishings, as well as finds from South America. "I'm a treasure hunter and inveterate traveler," says Gervais, who admits to buying something almost every day since his first buying junket to Asia in 1968. Within months he had made a name for himself, when the late designer Michael Taylor became the first to use baskets (all purchased in the Philippines by Gervais) as containers for plants in home interiors. In addition to the shingled shop behind the garden, where rare and unusual Asian pieces for the home are for sale, Gervais squirrels away more than can be imagined in a nearby warehouse.—**DONNA DORIAN**

CRAIG VOGT (3)

Living on Air

Commonly called air plants, tillandsias offer a jewel-like array of foliage and flowers, creating fascinating, symmetrical swirls, spikes and buns of leaves

THE LARGEST GENUS IN THE BROMELIAD FAMILY, TILLANDSIAS CAN BE FOUND FROM JUNGLE to desert, clinging to tropical trees, cactuses, rocks and even power lines. Native from South America to the Carolinas, with over a dozen species from the United States, including Spanish moss, most tillandsias need no soil, collecting water and nutrients from the air through their leaves. These tough little opportunists have tucked themselves into niches in an amazing range of habitats, and their adaptations make them perfect even for people without green thumbs.—**JENNY ANDREWS**



PHOTOGRAPHS BY PAM MCLEAN

T. XEROGRAPHICA A native of arid regions that grows on cactus and shrubs in Guatemala. Gray leaves twist and curl and form a decorative dome over a foot across. Three-foot bract is green and orange with purple flowers. Sensitive to cold (38 degrees F) and doesn't like to hold water.

Appeal: Tillandsias add a touch of the exotic. Though a few are large, most are small, with a variety of colors and textures that makes it tempting to collect them like shells on the beach. Given their stature this is easy to do, even in a small space.

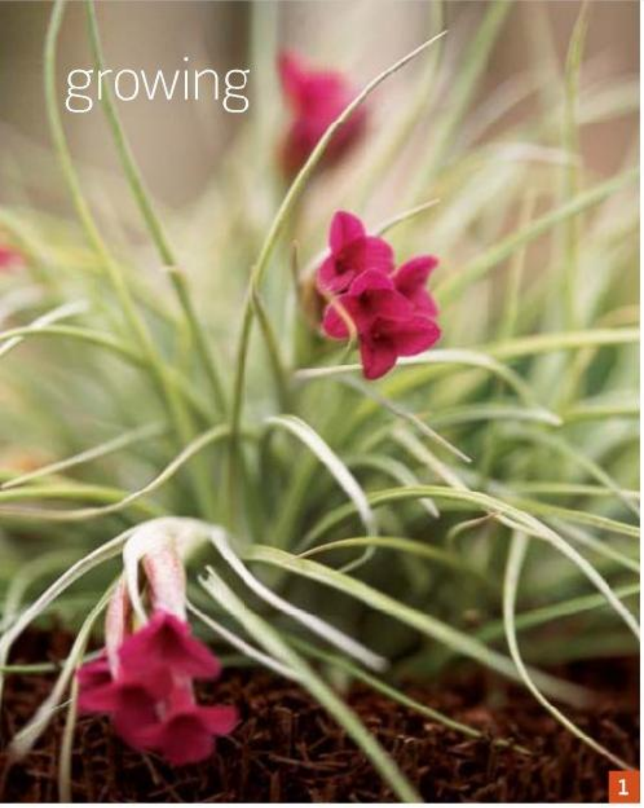
Zones: In general tillandsias need protection from temperatures below 35 degrees F, though some are hardier than others. For most of the country tillandsias are considered houseplants.

Exposure: The more silvery or white the tillandsia, the more trichones it has (the cells that collect and store water and nutrients from the air) and the more arid and bright the native habitat, so the more sunlight it can take. Trichones also have a reflective quality. Greener tillandsias need more shade. Most tillandsias prefer partial shade or



Photographed at Russell's Bromeliads, located in Clermont, Florida. For more information call 407-656-5541 or see russellsairplants.com. For a list of sources, see gardendesign.com.

T. CAPITATA Makes a dramatic color transformation when in bloom, the Granny Smith apple-green leaves turning crimson. Blue tubular flowers peek from foliage in spring. One of the tanking tillandsias (designed to hold water like many bromeliads), it makes a striking container specimen.



1



2



3



4

[1] ***T. 'MYSTIC ALBERT'*** A hybrid that blends the thick, fan-shaped leaves and red flowers of *T. albertiana* with the soft, symmetrical foliage and pink flowers of *T. stricta*. Showy, wine-colored clusters of flowers bloom for several weeks during the summer. Small individual plants with soft, gray-green, narrow leaves form fist-sized colonies 4 to 5 inches across.
[2] ***T. LEONAMIANA*** Unusual orange inflorescence with small white blooms. Gray-green leaves. A native of South America accustomed to dry conditions. Grows to 6 to 8 inches across. A good candidate to tie to a section of bark or add to a tillandsia wreath.
[3] ***T. VERNICOSA*** Stiff, spiky, gray-green leaves look like a miniature yucca. Architectural bract is scarlet to orange and can hold its color for up to a year, long after the small white flowers have faded.
[4] ***T. FUNCKIANA*** Small bottlebrushes of silvery, yellow-green leaves form at the ends of stolons. Eventually forms a ball-shaped colony of plants that can be hung like a hanging basket (without the basket). Tubular scarlet flowers are long at 1½ inches. When in bloom, the delicate leaves become red-tipped.
[5] ***T. BRACHYCAULOS*** A miniature form collected in Mexico by tillandsia expert and former owner of Russell's Bromeliads John Russell. Lime-green foliage turns bright red during blooming. Forms soft domes of linear foliage, 4 to 6 inches across. Tubular flowers are bright blue and appear late in the season.

bright but indirect light. Protect all tillandsias from direct sun exposure for extended periods.
Soil: Most tillandsias grow as epiphytes attached to trees, shrubs and rocks, using their roots for anchoring. Some, such as *T. capitata*, can be grown in containers but require great drainage. Plant these in a loose potting medium containing plenty of perlite.
Care: Though in the wild most tillandsias are drought-tolerant and can go periods without water, this is a survival mode. To be at their best, they need regular watering. As houseplants, soak them in bottled water or rain water for 12 hours every 10 days to two weeks. If plants are outdoors, water them when you water your potted plants. Gray or white tillandsias (from arid habitats) prefer less water; greener, softer-leaved types need more.

To thrive, tillandsias benefit from regular feeding. Every week or two apply a liquid fertilizer low in copper, such as 10-5-5, diluted to one-quarter strength.



5

designing with tillandsias ■ As temporary decoration they can have the same impact as cut flowers. Suitable for any sort of container—an elegant glass bowl, a rustic basket—or tucked into a table display, they can endure less-than-ideal conditions for a few weeks, before being returned to the growing situations they prefer. ■ Many tillandsias can be attached with fishing line, florist's wire or hot glue to pieces of wood. But they can also be attached to a grapevine wreath, a metal grid or a topiary form. ■ Once a tillandsia has formed a colony of plants, it can be displayed like a hanging basket. ■ Tillandsias also make good neighbors in a terrarium, grouped with plants that need the same environmental conditions, tropical or arid.



1

[1] BEO IN-OUT SOFA: Designed to look and feel at home indoors or out, this just-off-the-press teak and stainless-steel sofa is a signature piece from one of the hottest indoor/outdoor furniture firms to debut in years. From Jane Hamley Wells: $2,250. Call 773-227-4988 or see janehamleywells.com.

[2] DUNE: Roomy, weatherproof, and made of hand-woven straw-colored resin fiber, this winning sofa takes a fresh approach to classic lines and proportions. Designed by the renowned Vladimir Kagan, it promises to be as beautiful indoors as out. Optional canopy. From Barlow Tyrie: $3,999 with ottoman and cushions. Call 800-451-7467 or see teak.com.

2



[3] OCEANSAND: Designed for New York's DelGreco & Company, this semi-circular, painted mahogany sofa does its part to raise the bar of high style in outdoor furnishings. Part of an eight-piece collection, also available in teak. From DelGreco & Company: $10,750. Call 212-688-5310 or see delgrecoandcompany.com.



3

Center Stage

Select the sofa of your dreams and start decorating—the outdoor living room is no longer just a metaphor

THERE IS NO DOUBT ABOUT IT: OUTDOOR SOFAS ARE ON THEIR WAY TO BECOMING the next must-have, the new centerpiece of the well-designed outdoor room. If in the past we opened our rooms to the natural beauty outdoors, the advent of the outdoor sofa underscores the trend to usher the comfort and style of our interior living spaces outside. Fueled by public demand, advances in technology have given rise to new weather-resistant materials, from chic resin fiber to sophisticated outdoor upholstery, encouraging the evolution of roomy, deep-seated furniture arrangements. Chances are they're here to stay.



4

[4] TALT: Inspired by the clean minimalist lines of mid-century design, and available in a range of durable materials, this sofa can be dressed in one of six colors. Choose a favorite that suits your style and enjoy. From Modern Outdoor: $2,999 with powder-coated steel frame; $3,999 in stainless steel. Call 818-785-0171 or see modernoutdoor.com.



5

[5] DELUXE: A stand-alone glamour queen from an elegant new line, this sofa/daybed can be fitted together with 13 other pieces for fluid, flexible use. The combination of sofa and ottoman, for example, produces the über daybed of your dreams. From DelGreco & Company: $7,950. Call 212-688-5310 or see delgrecoandcompany.com.



6

[6] CROISSANT SOFA: Weaving Hularo onto a powder-coated steel frame, Kenneth Cobonpue, the Philippine-based furniture designer, drew upon Filipino basketry techniques to create this spectacular synthetic-fiber, open-weave modern sofa for JANUS et Cie. From JANUS et Cie: $4,666. Also available in natural materials for indoors ($3,714). Call 800-245-2687 or see janusetcie.com.



7

[7] SHADOW: With its strong architectural form, clean lines and refined details, this deep- and low-seated teak sofa epitomizes the signature style of the late John Hutton. A timeless classic. From Sutherland: Available to architects and interior designers. Call 800-717-8325 or see sutherlandteak.com.



Silk Route

Sculptural houseplants that bring the garden indoors complement a sophisticated Asian-style interior in the heart of San Francisco

BY DONNA DORIAN PHOTOGRAPHS BY SHAUN SULLIVAN

TO THE LIGHT
Filtered light that enters the room through a wall inset with glass blocks makes it possible for the bamboo *Bambusa vulgaris* 'Vittata' to thrive indoors. Set on top of an antique Japanese *dansu*, or storage chest, the fern *Microsorum scolopendria* tips toward the light.

As avid collectors of Pacific Rim antiques, Gene and Margaret McCoy follow the Asian tradition of complementing their furnishings with plants that are calm and sculptural in habit. So in the process of renovating their 1910 San Francisco townhouse, they replaced two walls with glass translucent blocks that allow light to stream in and nurture an Asian-inspired interior garden and unusual exotics. Working hand in hand with Davis Dalbok of San Francisco's Living Green, which specializes in tropical and subtropical plantings, decorative objects and garden design, they created an Asian sanctuary of luxury, calm and grace.

INDOOR OASIS
The idea of water unifies the McCoys' Asian-themed interior garden. Although all the plants, including a rhapis palm (right), bromeliads and tillandsias, thrive in containers, river stones simulate a dry river bed, and a stone pot filled with water suggests a reflecting pond.





SMALL WORLD
This 28-inch brass *urli*, used in India for ceremonial cooking, functions like the plot of a small tabletop garden. Eventually the exotic collection of small hybrid pitcher plants, tillandsias and hybrid red orchids (*Howeara* Lava Burst), can be transplanted outdoors into a subtropical garden or can stand alone as individual houseplants.



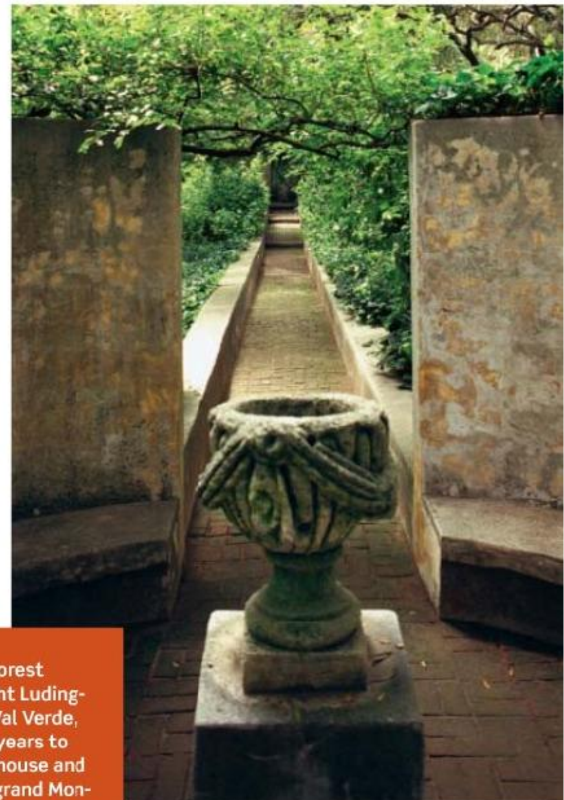
TREE FORM
A lichen-covered branch artfully placed in a glass vase composes an ikebana-like statement, suggesting the whole of a deciduous tree. Set on a replica of a Ming-period sideboard, the branches reach toward antique Japanese masks that depict two of the seven gods of happiness.

plant picks for an asian interior

■ Davis Dalbok of Living Green suggests these plants for an Asian ambience: Bamboo is the obvious choice. Options explode in number when considering plants that are "bamboo-like"—such as the multi-caned rhapis palm. The bamboo palm, an understory palm in nature, is another excellent choice for low-light interiors. Try the commonly available *Chamadorea seifritzii.* ■ For Asian-styled plants, the ming aralia (*Polyscias fruticosa*) with its thin trunks and "clouds" of parsley-like foliage, is a fine example, as is the character form of Madagascar dragon tree (*Dracaena marginata*). ■ Certain standard forms of trees mimic the look of a Japanese maple, such as the black olive (*Bucida buceras*). Not a true olive, but a tropical tree native to Florida, it can be difficult to find, but worth the search. ■ Orchids can always be used to great effect, including lady slippers, which, when their pots are topped with moss, re-create the look of their native habitat on the forest floor. ■ *For more information and plant sources, call 415-864-2251 or see livinggreen.com.*



NIGHT CREATURE
This statuesque bat flower (*Tacca chantrieri*) enjoys the same conditions as tropical orchids. A native of Malaysia, Southeast Asia and Indonesia, it is a perfect match for the gilded Burmese Buddhist devotional that hangs beside it on the wall.



Window to Modernism

Lockwood de Forest Jr.: The Emerging Legacy



LOCKWOOD DE FOREST JR. WAS FORTUNATE to have lived in Santa Barbara during the golden age of Beaux Arts estate garden design—that pre-Depression era when the truly unforgiveable sins were coarse manners or poor taste. Today we recognize that his greatest achievements—at Val Verde and Casa del Herrero, both in Montecito, California—also meet the criteria for modern garden design proposed by Christopher Tunnard in the 1930s, given de Forest's "less is more" aesthetic, his design of outdoor rooms and his empathy with the land. Among the early groundbreakers for the modern movement in American landscape architecture, de Forest gracefully honored and integrated the dualities of garden and architecture, nature and culture.

Lockwood de Forest (left) and Wright Ludington, owner of Val Verde, worked for 20 years to transform the house and garden at the grand Montecito, California, estate (below and right) into an Italianate masterpiece.



His clients and friends included high society and film society, industrialists and divas. However, as his son Kellam de Forest reminds us: "His practice and friends were not limited to these. He gladly helped homeowners with small plots of land, and museums, churches, schools, botanic gardens and businesses sought his advice." While overseeing more than 1,500 commissions, he also co-edited the influential periodical *The Santa Barbara Gardener* with his wife Elizabeth Kellam de Forest who, as a noted landscape architect herself, continued her husband's practice after his untimely death in 1949.

For a future garden designer, de Forest was born with a propitious kit of parts. He grew up in an elegant Washington Square townhouse designed by his father, Lockwood de

COURTESY VAL VERDE (1); BERGE ARAN (3)

Forest Sr., amidst his father's plein-air landscape sketches and furnishings imported from India for the family's fashionable interior-design business. Frederic Edwin Church, the Hudson River School painter, and a distant relative, who designed and owned "Olana," was his father's mentor. His mother, Meta Kemble, was a granddaughter of Alfred V.P. DuPont, and Lockwood inherited her family's passion for gardens along with his father's formidable artistic talent.

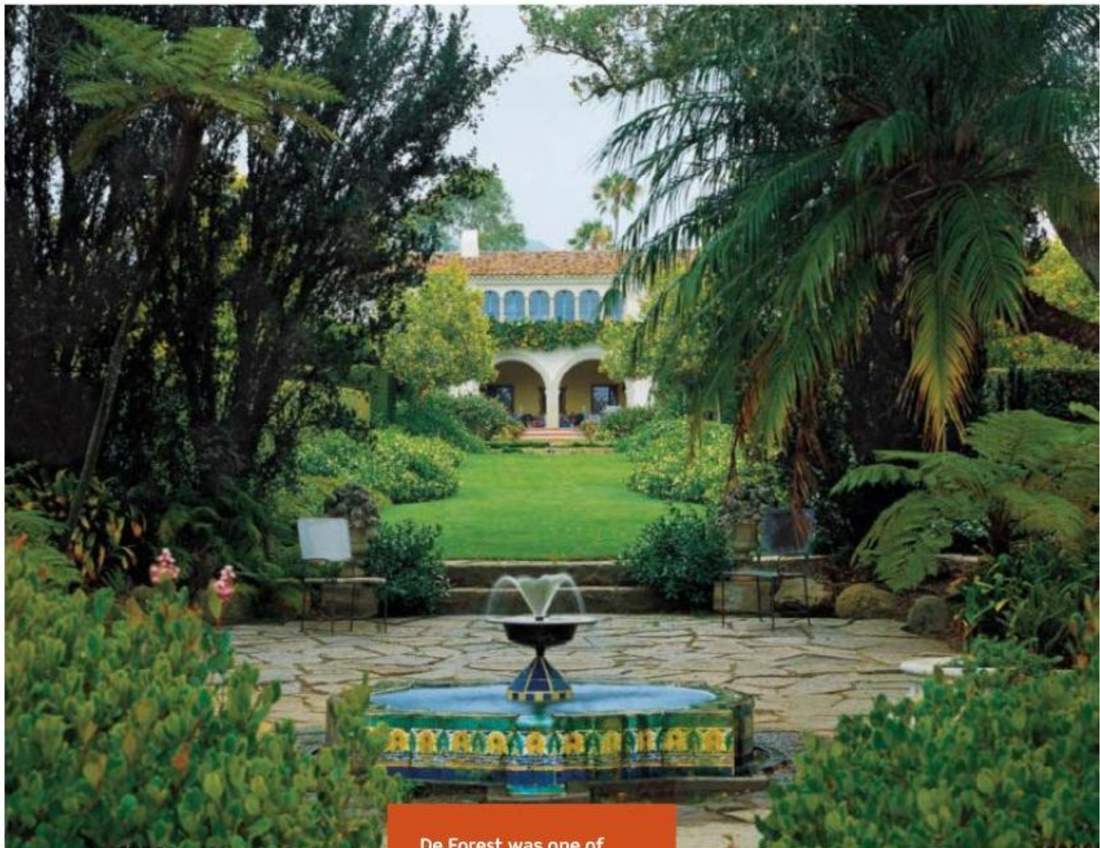
The de Forests traveled extensively, gradually shifting their base from New York to Santa Barbara. During these years, Lockwood Jr. attended Thacher, a boarding school near Ojai, California, that balanced "college prep" and life outdoors. It appears that de Forest much preferred the outdoors: following several forays into higher education (at Williams, Harvard and Berkeley), he opened his landscape architecture firm in 1920.

Wright Ludington, like de Forest, was an East Coast refugee from the age of Edith Wharton. They'd met at Thacher, and—after Ludington's father bought the Val Verde property in 1925—they teamed up in a client/designer partnership for the next 20 years to transform the 1896 garden and 1915 estate from the Mexican style into Ludington's dream of Tuscany-in-Montecito. There de Forest modified both gardens and architecture, seeking to integrate Val Verde ever more fully into its long, steep site. Reworking the side and entry gardens, he extended the house physically and visually along its









De Forest was one of many designers who had a hand in the splendid Spanish colonial revival gardens at Casa del Herrero in Montecito, where Spanish tilework and water features punctuate the formal grounds.

axes and anchored many of its views with classical statuary from Ludington's extensive collection. And, through judicious planting, he seamlessly knit together the formal landscape and its natural wooded context. The result was brilliantly successful: Under both Ludington and its next long-term owner, Dr. Warren Austin, Val Verde was fully prepared—in its own Tuscan way—to play a unique and important role in Santa Barbara society.

All this has led Gail Jansen (executive director-secretary of the Austin Val Verde Foundation) to conclude that de Forest broke through into American modernism in landscape architecture at Val Verde. He also influenced other noted California landscape architects, and as Jansen says, "used his work at Val Verde as a living model" in his mentoring of young protégés such Garrett Eckbo and Thomas Church.

For de Forest, the design of the grounds at Casa del Herrero, a 1922 Spanish vernacular house with gardens designed by Ralph Stevens, was another collaborative process. Here again the client (George Steedman) was involved in all aspects of the design. However, many other landscape architects worked on the project, responding to the unique character of the property—and its "borrowed views"—to create Casa del Herrero's remarkable sequence of garden rooms and long southern axis.

Like most large houses of the 1920s, Casa del Herrero (House of the Blacksmith) was designed for entertaining. George Steedman's grandson Albert Hinckley notes, "Their friends were people of a similar background. The house was designed to hold 12 for dinner, and the loggia on the south and the patio on the east also were 'rooms' used for entertaining." Each garden room has its own character and views, determined by the height of hedges, inward and outward

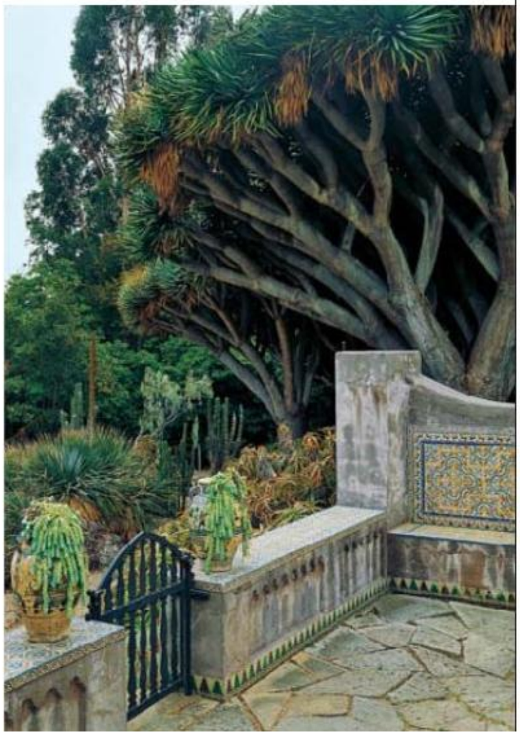
MICK HALES (2)

fyi look for *Montecito Mansion* by Gail Jensen and Ann Mitchell (Balcony Press, Fall 2007) on Val Verde, and a book by Robert Sweeney about Casa del Herrero to be published by the Casa del Herrero Foundation.

sightlines, and the character and color of the plantings. However, the long southern axis is nothing short of miraculous. A thin rill of water flows out along the axis itself, gently spilling forth from colorful tiled fountains along the way, as it slowly steps down toward what once was a view to the Pacific. Turning at the end, the view rises up along the fountains and opens toward the house and its loggia—one of the great vistas in American landscape design. In fact, Casa del Herrero may soon be put forward for National Historic Landmark status, based upon its Spanish colonial revival gardens.

Although plants are important in de Forest's gardens, one suspects that his gardens are great because he was trained as an artist and worked as an artist—from the whole to the parts to the whole again, finding and heightening the resonances of shape and color, looking for beauty in depth and distance as well as for delight in details—and always driven to solve each design problem with the perfect solution.—**NOEL VERNON**

■ *For more information on house opening times see casadelherrero.com. Val Verde is closed to the public but see austinvalverdefoundation.com.* ■ *Noel Vernon, ASLA, is a landscape historian, a professor of landscape architecture and the associate dean of environmental design at California State Polytechnic University, Pomona. A founding member of the board of the Cultural Landscape Foundation, she also coauthored the Historic American Landscapes Survey Guidelines for Historical Reports.*





why english gardens still rule

THE ENGLISH GARDEN IS ONE OF THE MOST SUCCESSFUL EXPORTS OF ALL TIME, TRAVELING around the globe, gathering fresh nuances along the way. Today we find it as inspiring as ever. In the next 20 pages, take a look at how a new generation of garden designers has updated and turned upside down the traditional English garden. ■ The new naturalism of Dan Pearson (*page 40*) and others continues to venerate plantsmanship. ■ The Modernist camp of Christopher Bradley-Hole (*page 48*), based in architecture, designs for modern living. ■ The grand English tradition is revisited by Tom Stuart-Smith (*page 54*) and serves as a springboard for others. Wherever you live and garden, take inspiration from 17 of the UK's hottest designers and dozens of great ideas.

MARIANNE MAJERUS

latest romance

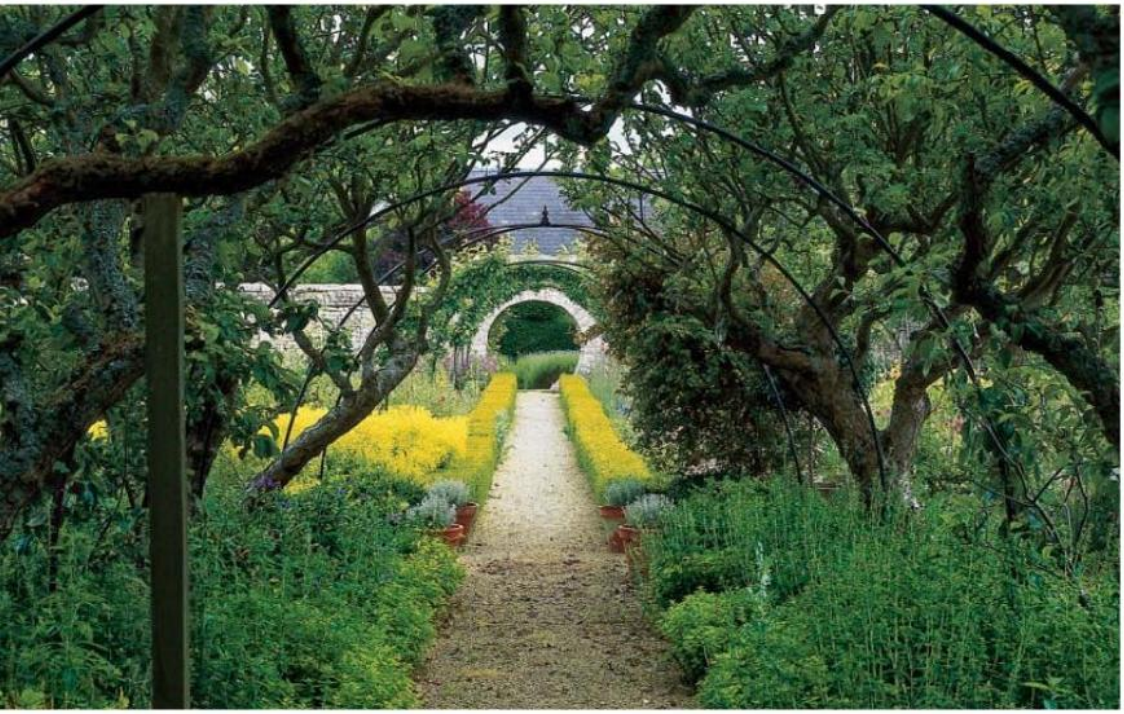
Through subtle design and educated plantsmanship, Dan Pearson has transformed the tradition of British naturalistic planting into a dynamic, contemporary form

DURING THE LATE 1980S AND 1990S, WHILE MOST BRITISH GARDEN DESIGNERS WERE still entranced by the Arts and Crafts traditions of herbaceous planting that dated back almost a century, Dan Pearson was almost alone in advocating a more modern solution for modern garden situations. In a string of private gardens, and through a succession of television series in the 1990s, he promoted the idea of a garden that united a love of plants and the natural world with a kind of stylish functionalism that really appealed to garden owners under the age of 40.

By the late 1990s this approach and attitude had gone mainstream, and Pearson was rightly hailed as an innovator ahead of his time, just as John Brookes had been in the 1960s. If anything, however, Pearson's work has become more naturalistic over the years, a testament to his serious credentials as a plantsman, with a Kew training and years of experience with plant communities in the wild all over the world. One of Pearson's formative influences as a gardener was Beth Chatto, whose garden in Essex, to the east of London, demonstrates the way a garden's style can reflect the habits of self-supporting communities of plants as they thrive in nature. To this Pearson adds a deep appreciation of the site's existing sense of place, which he aims to enhance and reflect with his designs.

Pearson's gardens are usually based on strong, clear structural bones, both in terms of sinuous, elegant curves in the hard landscape and ground plan, and in

NICOLA BROWNE (2); ANDREW LAWSON (1)







Opposite, left: Looking through a tunnel of apple trees in the walled vegetable garden towards the moon gate. Portrait of Dan Pearson. Here: Planting in the silver garden is ethereal and light, with a tapestry of silver foliage plants and ornamental grass (*Stipa tenuissima*), highlighted with blue spikes of *Salvia verticillata* 'Purple Rain'.



Here: One of Pearson's signature plants, blazing orange foxtail lily (*Eremurus* 'Cleopatra') makes a stand in the border in June at a Warwickshire manor house. Right: Traditional formality still has its place, with the front path lined with clipped lavender, but the clipped yews are being encouraged to grow into slightly assymmetrical forms.

NICOLA BROWNE (2)







NICOLA BROWNE (4)

a liking for horticultural features such as lines of pleached trees, or clipped yew hedges in bulbous form. A sculpted spatial quality resounds through the work. In recent commissions Pearson has explored an ever more naturalistic feel, with an emphasis on wildflower plantings with mown paths meandering through them, plantings of native trees, subtle turf landforms and the decorative possibilities of walling based on traditional styles. Decorative plantings near buildings often give way to native-species plantings at the boundaries of the garden.

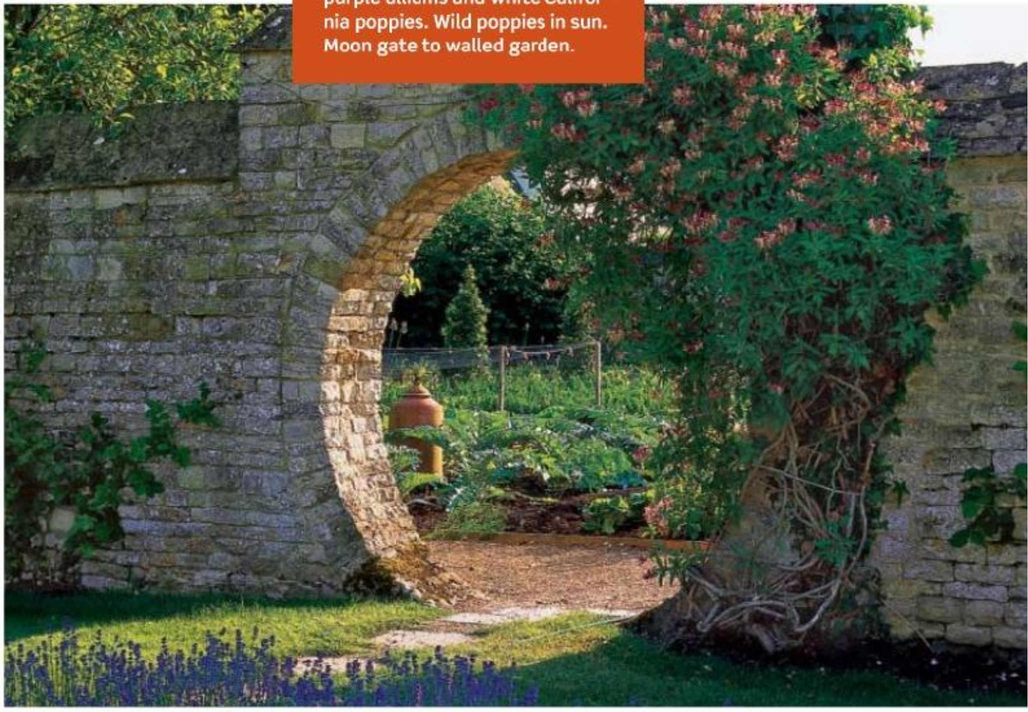
One of Pearson's most significant current projects is a bold contemporary garden of contrasts for a Jacobean manor house in Warwickshire. In a series of hedged and walled enclosures in the English 20th-century tradition, Pearson has played with ideas of formality and informality by clipping topiary into vegetable shapes (carrot, aubergine and leeks!), and creating a vibrant "hot" border of oranges and reds right next door to an elegant garden of silvers and whites, bordered by yew hedges and a stilted hornbeam walk. There is a formal canal, a nuttery, an arboretum of native British trees, and a "wind garden" of perennials that move and rustle in the breeze.

Recently Pearson's practice has expanded internationally, with projects in Italy, the United States and Japan, where he is working on a 500 acre landscape park (the Millennium Forest) on Hokkaido, northern Japan, and five courtyard gardens for a new housing development in Tokyo.—**TIM RICHARDSON**

For more information on the work of Dan Pearson, see danpearsonstudio.com.

From top left: A stone-edged pond is the focus of a romantic rose garden that plays with formal/informal contrasts—lax shrub roses versus orderly boxwood balls. Traditional double borders get a relaxed treatment with perennials pushing through purple alliums and white California poppies. Wild poppies in sun. Moon gate to walled garden.





"Dan Pearson promoted the idea of a garden that united a love of plants and the natural world with a kind of stylish functionalism that really appealed to garden owners under the age of 40"









new naturalism

FIVE OTHER DESIGNERS OF NOTE

If there is one garden style that is emphatically associated with Britain, it is that of plantsmanship and particularly the tradition of herbaceous border design, which was developed in the early 20th century by Gertrude Jekyll and others. The British climate is notoriously fickle, but it is also perfect for growing plants from all over the world, and many British gardeners have been bitten by the plant-collecting bug. In recent years, the plant palette has expanded still more with the onset of climate change, and now Australian tree ferns and subtropical plants are a common sight in British gardens. British designers excel at creating naturalistic planting schemes with their diverse plant palette, even though it often requires great artifice to blend such disparate plant groups. Whatever the theory, planting design is always closely linked with the personality of the designer, which makes it an idiosyncratic art form. And as ever in planting design, women have played a leading creative role.

LEFT, FROM TOP:

■ CAROL KLEIN is a well-known presenter on British TV, but this has not damaged her reputation as one of the most sensitive planting designers around—her show-stands at the Chelsea Flower Show have been a highlight of recent years, pored over by passionate plants people. At the nursery she runs deep in the Devon countryside, seen here in spring, she excels in woodland planting; Judas tree (*Cercis siliquastrum)* blooms pink in the foreground. *Glebe Cottage Plants, Umberleigh, Devon.*

■ PAM LEWIS' garden in Dorset, Sticky Wicket, has become something of a cult destination for herbaceous-plant enthusiasts in recent years, and Pam has secured a wider audience through her book *Sticky Wicket—Gardening in Tune with Nature* (Frances Lincoln). The Round Garden, set around a camomile lawn and incorporating rings of native grasses, is one of the main attractions, as it chimes with the current preoccupation with ecological gardening. At Sticky Wicket the butterflies, frogs, birds and bees are as important as the plants. *See stickywicketgarden.co.uk.*

■ ARNE MAYNARD is a designer who can execute the quintessentially English look to a high standard, but this scheme at the London Wetlands Centre is atypical: Turf-covered log walls are laid on the ground, interspersed with a grove of silver birches and planted with natives and non-invasive cultivars. The elegant and abstract pattern is based on ripples in a pond and the whole scheme provides a suitable habitat for wildlife. *See arne-maynard.com.*

■ FIONA LAWRENSON has emerged as a leading figure in the sphere of herbaceous planting over the past 15 years—her work displays a confidence with plants combined with a sense of fun. Here dramatic 'Deep Black' irises among the foxgloves and hostas infuse a traditional double border with contemporary color contrast. Fiona has always been a structurally aware designer, never content with producing a cottage-y muddle of plants, and in recent years the New Wave movement has lent a new tone to her work, with drifts of echinacea and rudbeckia. *See fionalawrenson.com.*

RIGHT:

■ JULIE TOLL is a widely respected designer who was banging the drum for an ecological and naturalistic style long before it was fashionable. She also has an understanding of the Modernist architectural tradition, and this inspires the subtle linear structure that underpins all her work. Julie is a specialist in meadow, water and woodland-fringe design—here primulas and hostas create a natural-looking water margin. *See julietoll.co.uk.*—TR

MARIANNE MAJERUS (3); ANDREW LAWSON (1); JOHN GLOVER (1)







line perfect

An emphasis on architectural unity is the hallmark of Christopher Bradley-Hole's work, but his spontaneous sense of beauty adds delight

ORIGINALLY TRAINED AS AN ARCHITECT, CHRISTOPHER BRADLEY-HOLE IS A THOROUGH-going Modernist, committed to the doctrines of functionalism, asymmetry and architectural unity that that design ideology espouses. The European New Wave planting movement has decisively affected his work during the past decade, but he comes from quite a different tradition. Naturalistic plantings have always looked good up against the smooth white or gray concrete of Modernist buildings, or bordering the expansive cedar-wood decks familiar from the California Modernist tradition of Thomas Church and others, but Bradley-Hole has gone much more deeply into planting philosophy than any of his Modernist forebears or contemporaries.

Bradley-Hole's style is wedded intimately to the clients' needs—whether or not they have children, whether they are keen horticulturists, what times of day they like to use the garden. For one London client with a young family, Bradley-Hole created the simple space shown here, made up of trees displayed sculpturally against colored concrete walls, so that the children could play in the open space at the center of the garden, while the adults could enjoy an elegant retreat for evening cocktails.

It is Bradley-Hole's attention to detail, both in planting and in hard materials, that is his signature, a characteristic he ascribes to his Modernist background.



From top left: Vivid terracotta walls and a floor of light gravel make a spotlit setting for topiary trees. Portrait of the designer. View of the play space with steps leading down to a dining area. In this tiny space so much had to be resolved—a change of levels, different uses—but the solution is functional, colorful and supremely elegant.

JERRY HARPUR (2); ANDREW LAWSON (1)



Here: Bradley-Hole's take on a traditional walled garden, where a grid of steel-edged paths contains complex drifts of grasses and perennials like Joe Pye weed and persicaria. A style much influenced by the European New Wave movement, yet horticulturally richer. Right: A shady vantage point from which to view the sea of textures.

"It is Christopher Bradley-Hole's attention to detail, both in planting and in hard materials, that is his signature, a characteristic he ascribes to his Modernist background"



A typical Bradley-Hole garden design unites formalist rigor with exuberant but carefully planned drift plantings of perennials and towering grasses such as *Stipa gigantea*. At one recent garden in Sussex (shown on these pages), he has taken this methodology to its logical conclusion in formalist terms by creating a simple (but large) grid of planting squares, designing each one individually yet allowing for rhythms and echoes to develop between them. The result is a burnished, moving ocean of plants awash with golds, blues, purples and reds.

Bradley-Hole works mainly for private clients and undertakes commissions on all scales, keeping his practice relatively small and un-corporate, as is the way with most British garden designers. However, one of his newest projects is indisputably large-scale and high-profile: the redesign of the area which had been the playing pitch at the former Arsenal soccer stadium in Highbury, north London. Here he is transforming the space into a communal park for residents of the new apartments, subdivided informally into various garden "rooms" organized on an abstract grid of hedges and glass walls, many of which are also waterfalls.—**TR**

For more information on Christopher Bradley-Hole, see christopherbradley-hole.co.uk.



ANDREW LAWSON (2)



MARIANNE MAJERUS (5)

modern living

FIVE OTHER DESIGNERS OF NOTE

A chic urban look, particularly for city gardens, has been very much in vogue in the UK since the mid-1990s, when it was promoted by (among others) Dan Pearson and Stephen Woodhams. This design trend was a development of the functionalist, Modernist ideas of John Brookes, who came to prominence in the 1970s with grid-pattern gardens that were emphatically designed for people and their leisure needs, rather than for horticulture, which had previously been the British tradition. Brookes was influenced by California Modernists such as Thomas Church, but his work and that of his British followers has always been distinguished by an abiding interest in plants. This crossover between horticulture and Modernism was a typical British compromise that actually worked rather well. The look was given mass appeal in the late 1990s and early 2000s by an upsurge of gardening "makeover" programs on British TV, promoting the delights of decking, barbecues, "water features," architectural plants in stainless-steel planters and cobalt-blue pots for decoration. There has been some backlash from the cognoscenti as a result, but the popularity of this approach when realized at a high level has not diminished.









LEFT:

■ **DEL BUONO GAZERWITZ—comprising designers Tommaso del Buono and Paul Gazerwitz—is currently the landscape-design choice of the beautiful people of London (including fashion icon Isabella Blow). Del Buono and Gazerwitz previously worked with Arabella Lennox-Boyd, and her Italianate influence can be seen in the elegant formal inflections of the duo's work. This is given a contemporary zip by the Modernist forms in their work, which clearly go down well with the architects with whom they regularly collaborate. *See www.delbuono-gazerwitz.co.uk.***

RIGHT, FROM TOP:

■ **ANDY STURGEON has emerged as one of Britain's top designers in the past few years. A string of imaginative and well-executed show gardens at Chelsea and elsewhere have confirmed Sturgeon's design credentials as someone who is as happy working with woodland plants as he is with white-rendered concrete walls. For a designer like Sturgeon, choice of furniture is as key as choice of plants, as can be seen in this show garden equipped with two orange Paola Lenti chaises. *See andysturgeon.com.***

■ **ANN PEARCE produces work that also shows the crossover between British planting tradition and an architectural awareness of space. Pearce's border of white alliums contrasts with the box balls across the simple graveled terrace, while the line of multi-stemmed dogwoods that progress through the space disrupts the Modernist linearity. This sense of incipient chaos within an overall order is perhaps the main design move in modern gardens and landscapes at the moment. *See metamorphosisdesign.co.uk.***

■ **CLAIRE MEE has also established herself as a noted designer in this urban milieu, specializing in small-scale designs in which dining or relaxing outside is high on the agenda, as in this small courtyard garden where garden lighting is a must for working clients. The phrase "outdoor room" is overused but is relevant in the case of Mee's work, which in classic minimalist style uses a wide tonal variety of materials—from polished concrete to wooden lattice—to create chic and modern effects. *See clairemee.co.uk.***

■ **LYNNE MARCUS is one of a number of British designers who have carved out their own signature styles in this mode. Striking moves such as this gazebo of stainless-steel wire enclosing a terrace of Welsh slate, with standard bay trees and boxwood balls, complement other bold shapes in the garden's design, such as a teardrop-shaped lawn, low box topiaries and an avenue of pleached hornbeams. This is design in which shape is even more important than color. *Call (011 44) 20 8340 3409.*—TR**

quiet revolution

An early start in the restoration of historic gardens imbued Tom Stuart-Smith with the ability to revisit traditional forms and draw fresh magic from old ideas

If any designer epitomizes the state of British garden design at the moment, it is Tom Stuart-Smith. After a quiet start as a designer working on historical conservation projects in England through the 1980s and 1990s, Stuart-Smith burst to prominence after 1998 with a string of six gold-medal-winning gardens in just nine years at the Chelsea Flower Show, which really put him on the map as a designer. His diplomatic manner also made him the immediate choice for Britain's most aristocratic patrons—including the queen herself, who in 2002 commissioned Stuart-Smith to design a new garden next to the entrance drive at Windsor Castle.

His work is a good barometer of style because it unites the English "tapestry" tradition of intense herbaceous-border design, in the tradition of Gertrude Jekyll and the Arts and Crafts movement, with the influx of new naturalistic and ecological planting ideas from Holland and Germany—the so-called New Wave planting movement—with its swaying drifts of grasses and tall perennials arrayed in naturalistic fashion, particularly impressive in late summer and early autumn.

What this means in practice, as seen at Broughton Grange for example (right), is that Stuart-Smith's border designs tend to be composed of drift plantings of powerful plants, which are repeated through the garden and organized with all the care







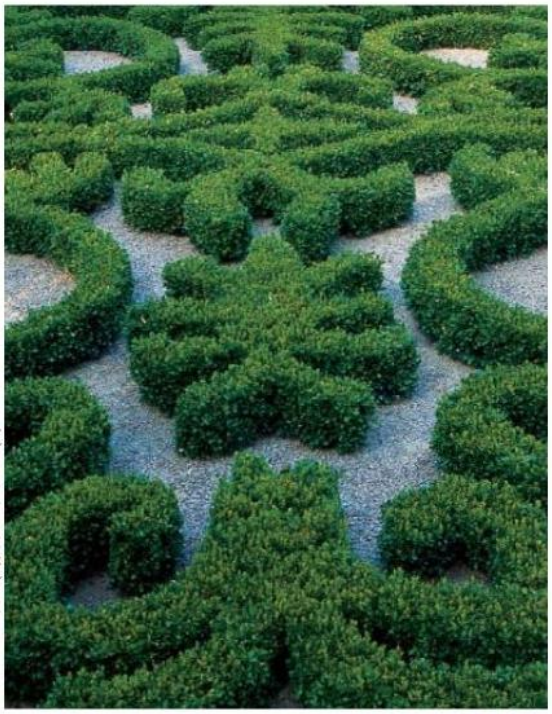
Left: An early garden at the Chelsea Flower Show demonstrated Tom Stuart-Smith's ability to combine minimalism with the English taste for naturalistic planting. Portrait of the designer. Here: Rill and planting at Broughton Grange—the rhythm of plants repeated is a component of New Wave planting, but color is key to the English style.

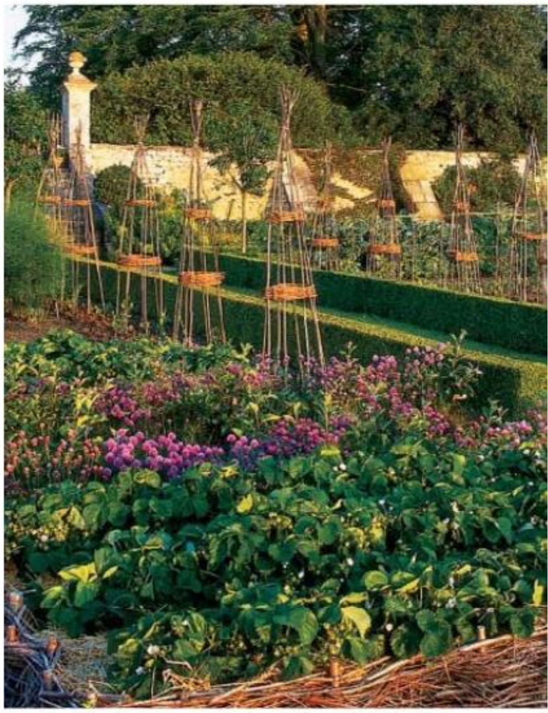
JOHN GLOVER (1); MARIANNE MAJERUS (1); ANDREW LAWSON (1)



Here: Chelsea 2006 was another gold-medal year for Stuart-Smith, who was acclaimed for this virtuoso play on contrasting materials: Cor-ten steel, stonework, boxwood and lush planting. Opposite: Winning show gardens included a knot garden for Chanel. A walled potager, typical of the grand scale at which Stuart-Smith works.







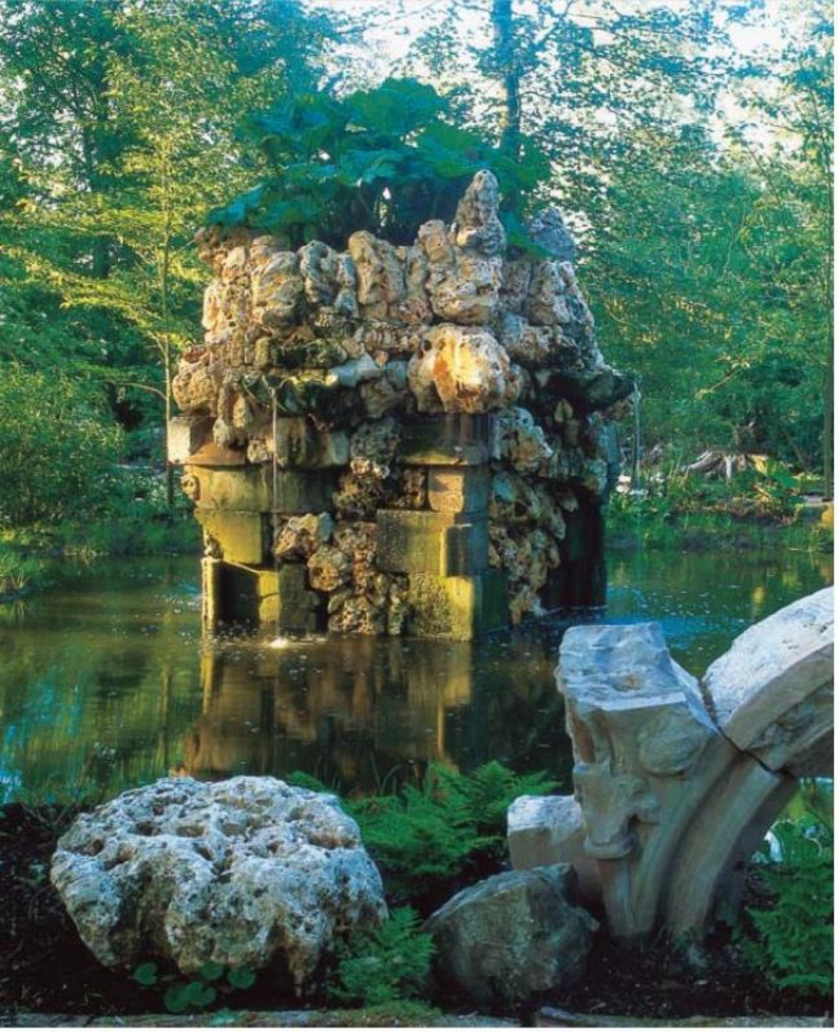
ANDREW LAWSON (2); JOHN GLOVER (1)

and panache one would expect of the British tradition. The whole is lent a clear structure that is formed by just a few species of grasses—typically miscanthus, stipa or carex. The main difference between the British interpretation of New Wave planting and the continental one is in the continued British emphasis on color, in tandem with structure, and a liking for as wide a range of plants as possible. A pared-down plant palette is emphatically not the British way, and this is echoed in Stuart-Smith's work, which unites horticultural complexity with structure.

This meeting of horticultural traditions could be seen to the most marked degree yet in Stuart-Smith's garden at the Chelsea Flower Show in London last year (shown left), where a matrix of grasses offset choice flowers such as bearded irises, salvias, verbascums, knautia, allium, euphorbia and stachys.

After the unbridled exuberance of 1990s border design, Stuart-Smith's control and sense of scale in planting has been influential. Moments of sheer flair are also his forte. In the Chelsea garden shown left, for example, the tonal relationship between the bare brown stems of the "ordinary" leatherleaf viburnum (*Viburnum rhytidophyllum*)—which Stuart-Smith found growing in unusual standard form in a German nursery—and a wall of rusted Cor-ten steel beyond—suggests a confidence born of Tom's years as a landscape designer working on a large scale.—**TR**

For more information on the work of Tom Stuart-Smith see tomstuartsmith.co.uk.







tradition revisited

FOUR OTHER DESIGNERS OF NOTE

The long history and culture of gardening in the United Kingdom means that contemporary garden-makers have a diversity of directions to follow. The well-known country house gardens with their traditional extravagant follies are still an inspirational force, apparent in the playful work of the Bannermans. The popularizing effect of a TV makeover show allowed Diarmuid Gavin to use sophisticated design for shock value and challenge entrenched perceptions of what the average backyard can be. Highly idiosyncratic, visionary individuals such as Charles Jencks are always in the forefront, making gardens that lead by personal example. And most recently, the fusion of art, nature and sculpture seen at international garden festivals such as Chaumont in France and Metis in Canada has brought conceptualism to outdoor spaces and paved the way for avant-garde designers like Tony Heywood.

LEFT, FROM TOP:

THE BANNERMANS A creative couple who work on a grand scale, the Bannermans built this fountain in the Prince of Wales' garden at Highgrove in Gloucestershire from water-washed limestone and stone salvaged from ancient Tewkesbury Abbey. Gunnera erupts from the top and water trickles from giant clamshells. A piece of aristocratic whimsy, it is an example of how traditional garden features are constantly being updated in a dramatic, sophisticated way for the modern garden owner who has everything. Other contemporary designers and artisans working for a bespoke clientele include Maggie Howarth, who specializes in exquisite pebble mosaics, and Belinda Eade who makes wonderfully inventive shell grottoes. *See bannermandesign.com.*

DIARMUID GAVIN An Irishman who burst onto British TV in the '90s, ahead of the "extreme makeover" trend, Diarmuid Gavin typically used unusual materials, colors and architectural elements like these concrete structures to create exciting outdoor living spaces out of ordinary suburban backyards. His visions got the neighbors talking, although interestingly enough, his more traditional side as a plantsman comes through in even his most radical "makeovers." The planting plan is always sensitively detailed with unusual shrubs and groundcovers, albeit they take a back seat to the more TV-friendly theatrics of his overall design concept. *See diarmuidgavindesigns.co.uk.*

CHARLES JENCKS The Garden of Cosmic Speculation is not the first garden that attempts to represent ideas about the universe, but the scale and originality of Jencks' vision is unique in contemporary terms. Here, the distortion of time and space caused by a black hole is illustrated next to a large sycamore tree using sculpted landforms inset with a grid of aluminum squares. *See charlesjencks.com.*

RIGHT:

TONY HEYWOOD The term "conceptual garden" is now so widely accepted that it has become a new exhibit category at the RHS Hampton Court Palace Show. A leader among such designers, Tony Heywood created this public space in London called Helter Skelter as a spectacle of tumbling, spinning forms in a vortex centered on a polished steel curve. Blue fescue grasses, boxwood, blue glass gravel, slate and stone predominate. *See conceptualgardens.co.uk.*—JF

ANDREW LAWSON (1); JONATHAN BUCKLEY (1); CHARLES JENCKS (1); COURTESY TONY HEYWOOD LANDSCAPES (1)





20 uk shopping hotspots

Gardens aren't purely about plants and landscaping; they are also about (hurrah!) shopping. London, with its stylish, eccentric stores and specialist markets, is a prime browsing and buying destination for green thumbs from all over the world. Whether you're looking for serious antiques or the perfect gift to take home, this guide lists the hot spots in London and some outside the city that will help you enhance any outdoor space, large or small. If you don't plan to be pond-hopping soon, visit any of several excellent UK websites; see page 67. —**ROB CASSY**

London-based garden designer and author Rob Cassy writes a regular garden shopping column for The Times *newspaper. His books include the retail style guide* Garden UK.



1



3

1 Duchy Originals This enterprise, founded by the Prince of Wales, is best known for its range of organic foods found in many high-end British supermarkets. However, it also offers well-made gardening tools, watering cans and a deluxe range of outdoor furniture by William Florence, as used in HRH's own garden at Highgrove. Banquette in sweet chestnut, $1,880. *See duchyoriginals.com. For furniture also see williamflorence.co.uk*.

2 Columbia Road Flower Market A great Sunday morning treat when little else is open, this vibrant market centered around a narrow East London street is crammed with flower stalls and nurserymen crying their wares at knock-down prices. Bijou terraced shops sell anything and everything from antiques and French homewares to floral perfumery. The bric-a-brac stalls in Ezra Courtyard offer serious bargains, and for lunch there are bakers' stands, a bagel bar, and a seafood carryout all selling hearty snacks. *Columbia Road, London, E2 (Sundays, 8 a.m. to 2 p.m.).*

3 Marston & Langinger Renowned for custom-made conservatories and furnishings, M&L offers a quintessentially English elegance. These trellis pot stands, high and low, start at $315. *See marston-and-langinger.com.*

4 Conran Shop This über-cool style emporium has branches worldwide; the London store has a particularly good outdoor section. Red polyethylene Giulietta bench, $1,137. *See conran.com.*

5 The Savill Building The Royal Landscape, comprising 1,000 acres in the southern part of Windsor Great Park, last year saw the opening of an iconic new visitor centre with an undulating roof representing a giant leaf, and besides an exhibition space and restaurant there's a very royal gift shop selling plants and seeds, and a wide range of books. *Wick Lane, Englefield Green, Surrey. See theroyallandscape.co.uk.*



4



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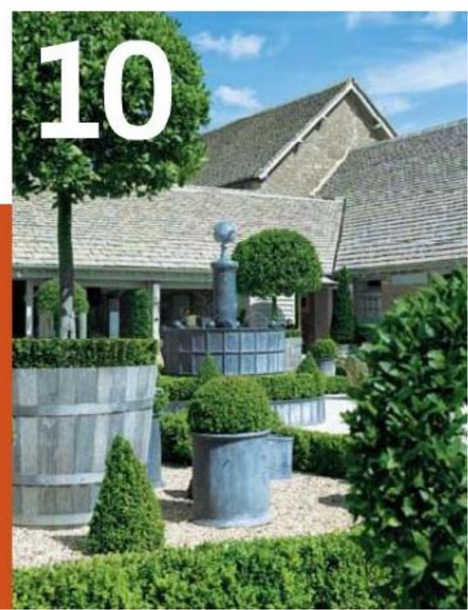
6 The Hannah Peschar Sculpture Garden Originally the rock and water gardens of a much larger estate, this lush green valley has been remodeled by landscape designer Anthony Paul to provide a setting for changing displays of contemporary sculpture in glass, metal, stone, ceramic and wood. "Broadside" by Rick Kirby, in mild steel, $38,000. *Ockley, Surrey. See hannahpescharsculpture.com.*

7 Oxford Planters Their stylish wooden tubs in 26 designs are handmade in Belgium from European oak, oatmeal-toned padoek, golden iroko, and rich red-brown afzelia. Lead planters in contemporary designs are also commissioned from local craftsmen. Prices might be breathtaking but then so is the quality. *Chipping Norton, Oxfordshire. See oxfordplanters.co.uk.*

8 Barbed Annie and Graham Sterry's exhibition space is an exciting showcase for design-led garden furniture and for one-off pieces such as this Hydrangea Flower Press, an artwork for indoors, in glass, steel and flower petals by Ruth Mollict, $4,740. Or do you fancy a wheelbarrow that turns into a chair? A giant steel allium seed head? Barbed really breaks the mold. *See barbedltd.co.uk.*

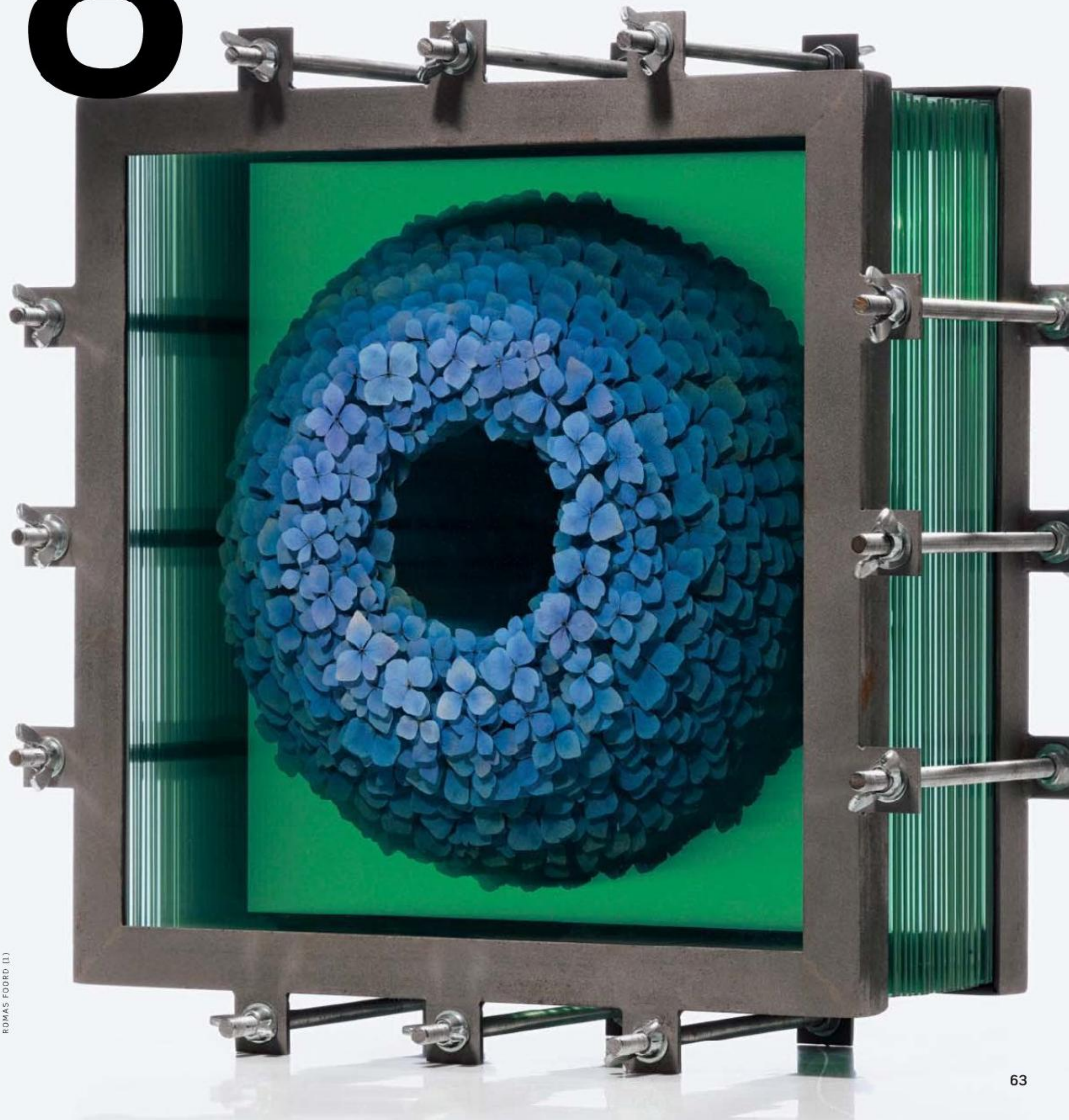
9 Petersham Nurseries Nestling between the River Thames and Richmond Park, the nursery attached to Petersham House (owner Gael Boglione is shown in the garden) has become as well known for its informal restaurant serving extraordinary lunches as it is for nursery-grown plants and choice garden antiques. Once you're there keep an eye out for Mrs. Williamson, the resident cat with attitude. *See petershamnurseries.com.*

10 Daylesford Muted natural colors and all things organic are the order of the day on this large estate in the Cotswolds. Daylesford's Garden Room sells thumb watering pots and rhubarb forcers in white clay; tools with stag's horn handles from the deer herd; candles scented with ginger and tomatoes; and luxurious accessories for men and women. There's also a cafe. *Daylesford, Gloucestershire. See daylesfordorganic.com.*



"Petersham Nurseries has become as well known for its informal restaurant serving extraordinary lunches as it is for nursery-grown plants and choice garden antiques. To avoid disappointment, book ahead for meals and lectures"

8



ROMAS FOORD (1)

11 Cranborne Antiques Deborah Cutler, who specializes in garden tools and equipment, travels the length and breadth of Britain and Europe to fill her antiques stand at Portobello with such treasures as this pair of mid-19th-century French hand-forged steel shears with handle supports formed into the very sought-after heart shape; prices typically start at around $230. She also offers cranberry and Bristol blue hyacinth vases, mistletoe cutters, asparagus knives and blacksmith-forged shears. Discerning customers include museums and private collectors from all over the world. *See cranborneantiques.co.uk.*

12 Re-found Sorghum grass brooms in orange, lime and turquoise, $40; boldly striped deck chairs and tablecloths; pots and buckets made from old rubber tires; cotton carrier bags featuring photographic prints of carrots, radishes, beets and leeks; vintage Welsh blankets and Scottish quilts; antique leather-bound tape measures; giant garden thermometers! Re-joice! *Corbridge, Northumberland. See re-foundobjects.com.*



11



12

MARIANNE MAJERUS (1)





14

13 RHS Flower Shows

The Royal Horticultural Society's flower shows at Chelsea and Hampton Court are legendary, but the seven smaller events held at its Horticultural Halls at Greycoat Street and Vincent Square are well-kept secrets. Take a 10-minute walk from Victoria Station to view displays by leading nurseries and to buy books and art. *See rhs.org.uk.*

14 Architectural Heritage

The grounds of this glorious manor house display a vast collection of rare antique ornaments, fountains, wellheads, urns, obelisks, sundials, pergolas, temples, troughs and statuary. Hand-carved reproductions in limestone include this curved neoclassical park seat based on an 18th-century design, $9,500. *Taddington, Gloucestershire. See architectural-heritage.co.uk.*

15 Artifex

Artifex supplies the best wrought-iron conservatory and outdoor furniture around—such as this wrought iron Theban side chair, $650. Tabletops come in a variety of materials including terra-cotta mosaic, travertine and marble. Elaborate patterns in colored glass can be inlaid using a unique process. *By appointment only. See artifexlondon.com.*



15

16 Clifton Nurseries

A garden center like no other, Clifton was established in 1851. Antique, repro and contemporary ornaments vie with stylish pots and furniture; the best glass lanterns *ever* complement the exotica in the conservatory, and there's a fabulous selection of vases. Travel back to the real world by taking a canal boat either to Regent's Park and London Zoo, or to bustling Camden Market on the weekend. *See clifton.co.uk. For boat trips see canalmuseum.org.*



16

"Discerning customers at Cranborne Antiques include museums and private collectors from all over the world, not to mention keen gardeners in search of hand tools with perfect heft and decorative items for the conservatory"

17



17 **Lassco** Railings, grilles, gates, Arts and Crafts chimneys, decorative tiles, bronze figures, Doulton jardinières, riveted "coppers" mellowed by verdigris and English copper weathervanes ... If gorgeous ornaments and fittings are your holy grail, you'll think you've died and gone to heaven when you visit the London Architectural Salvage & Supply Co. A handmade Victorian terra-cotta keystone like this one with rose detail costs $664. *See lassco.co.uk.*

18 **Appley Hoare Antiques** Beautiful architectural elements, such as this replica of an 18th-century Coadestone wall plaque, $2,364, and well-patinated pair of 19th-century English composition-stone urns, $3,309, are just some of the 18th- and 19th-century antiques in this triumphant showcase of shabby-chic style. You will also find zinc and stone finials, wooden shutters, sundials, wire birdcages, wrought-iron seats and cast-iron urns. *See appleyhoare.com.*

19 **Sotheby's** Their garden and architectural auctions feature items dating from the 16th century to the present—this pair of wirework daisy chairs dates from the swinging sixties. Recent sales have included a spire removed from Westminster Abbey during restoration, a range of Coalbrookdale cast-iron seats, and a limited-edition casting of Eros at Piccadilly Circus from original molds. *Billingshurst, West Sussex. See sothebys.com.*

20 **Wilstone House** This artisan-carved limestone rill system, from $34 per straight section, incorporates spouts, steps, bowls and sinuous curves. It is the brainchild of Kate and Christo McKinnon—who spend months each year traveling around India to commission sandstone, marble and limestone carvings, to source antiques, and to salvage doors and pillars. Artfully displayed back home in Shropshire, these pieces are a source of inspiration and delight to imaginative gardeners. *Church Stretton, Shropshire. See wilstone.com.*





19



20

18



fyi all prices are approximate, based on exchange rates at press time. Most shops and websites can arrange shipping to the U.S., so ask for a quote. For shop addresses and phone numbers, see gardendesign.com.

garden shopping from home These UK-based garden websites are a great source of gift ideas. ■ Family-run FRANCES HILARY, based in the medieval town of York, sells sophisticated leather goods for adults and brightly colored gardening tools for kids. Roosting nest, $31 (franceshilary.com). ■ GRAND ILLUSIONS offers sexy repro style at affordable prices—they are a secret standby of UK stylists and designers because their ranges sit so comfortably alongside genuine antiques and look great in rustic settings (grandillusions.co.uk). ■ Garden designer Harriet Scott named her company for her water-colorist grandfather R.K. ALLISTON and an artistic eye is to the fore in her stylish collection for home and garden (rkalliston.co.uk). ■ BAILEYS' look is a deceptively simple blend of the rustic, the retro and the industrial. How about a coir ship's fender for a doorstop? Some Parisian park furniture? Or maybe vintage wooden wheelbarrows and trolleys? (baileyshome.com).



MYKEL NICOLAOU (2)



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exterior design showcase

Text by Laurie Grano
Photography by Linda Omaya Bryan

THIS FALL, *GARDEN DESIGN* MAGAZINE AND THE MERCHANDISE MART presented the first annual Exterior Design Showcase in conjunction with the International Casual Furnishings and Accessories Market™, featuring the most innovative new lines of outdoor furniture appropriated into stunning garden vignettes designed by our favorite urban landscape designers.

Carrie Woleben-Meade of Mariani Landscape in Lake Bluff, Ill., interpreted French pied-a-terre as a stylish uncomplicated place "to put up your feet," she says, so she designed her vignette as a retreat. Set on a platform that seemed to float in the garden, a pavilion by Jardin de Ville ensconced a black woven-synthetic Preston lounge by Cane-line that was piled with voluptuous, all-weather pillows, all pieces from Cuscini Designs. A striking custom floor of alternating red cedar strips and pale tumbled marble squares made a graphic statement against a rear wall draped in black and white stripes. Views from the pavilion's cool shade led to a bright meadow of airy soft-green and reddish grasses *Miscanthus sinensis* 'Morning Light and *Pennisetum alopecuroides* 'Red Head' and other ornamental plants including purple-leaved smokebush and white marguerite daisies – the plant grouping made for an overall feathery effect that countered the heavier lines of the dark canopied structure.

Designer Carrie Woleben-Meade, www.marianilandscape.com; furniture and accessories from Cuscini Design, www.cuscini-design.com; plants from Hampshire Farms, www.hampshirefarms.com; and custom carpentry by S.H. Bertucci, 847-432-8446.

M. Grace Sielaff, principal of M. Grace Designs Inc. in Chicago, stamped her style all over the inviting garden-themed veranda she created for an imaginary Charleston client. Two main colors–rustic red and golden yellow–were used in the way of toss pillows from Osborne & Little and a striped bamboo rug by Anji Mountain to punctuate arrangements of clean-lined all-weather woven furniture by Freeline International from Jane Hamley Wells. The small scale of the furnishings allowed Sielaff to include Freeline's BeSKWERE four-seat dining table and enough convivial lounging for several friends. Shrubbery, tall grasses, tropical *Anthurium* and potted hosta and sedum further enhanced the garden feel. Yet more splash was brought in with bright wall art by Stuart Black from ABOV Gallery. *(Photo next page)*

Designer M. Grace Sielaff, www.mgracedesigns.com; furniture, planters and teak DIY floor tiles from Jane Hamley Wells, www.janehamleywells.com; ABOV Gallery, www.abovinc.com; Anji Mountain Bamboo Rug Co., www.anjimountainbamboorugco.com; Osborne & Little, www.osborneandlittle.com; other accessories from www.capital-garden.com; and plants from Hampshire Farms, www.hampshirefarms.com.



Carrie Woleben-Meade

Michael Keeley of Pagoda Red of Chicago wanted to express "the pulse of the city in an organic way," he said of his design for a Chicago patio, so he started with a view. He chose a photo mural by Douglas Reid Fogelson of the lit skyline as a backdrop in part because "the city is the contemporary version of a forest," Keeley says. The urban element was also shown through small-scale rounded all-weather woven sofa chairs and sofa from the LUA Collection by Domila, which allow city dwellers with cramped spaces pain-free maneuvering. Nineteenth-century limestone finials from Pagoda Red recall local architectural history. The earthy feel was found in other Pagoda Red treasures, including clusters of colorful polished Chinese boulders (smart color for snow season, too) and a large Chinese greenery stone, displayed upright in a custom stand, that had a frosty winter woods-like pattern. A ponpon pine added sculptural interest and was delicate enough to not block views, while textural flooring from Oldcastle married the urban-organic theme.

Designers Betsy Nathan and Michael Keeley, pottery and stones from www.pagodared.com; Domila, www.domila.com; Oldcastle, www.oldcastle.com; "Wacker Night from H71" photomural, www.drfp.co; and plants from Hampshire Farms, www.hampshirefarms.com.



M. Grace Sielaff



Betsy Nathan and Michael Keeley



Johnene Adams

Sleek and sexy were on the minds of Johnene and Afiya Adams, the mother and daughter force behind AHA Designs of Chicago, when they envisioned their dreamy balcony overlooking the Los Angeles foothills. Streamlined stainless steel and teak furnishings by Viteo>Outdoors, including a compact outdoor BBQ grill kitchen, were set against a starry backdrop. Dark floor tiles by Moncibec had a sparkly effect which mirrored the painted night sky. Contemporary edginess was softened with sedum 'Autumn Joy' in aluminum planting troughs and turf framed by a deck of yellow balau. Viteo outdoor light cubes and the soothing sounds of a fountain by Blu World and pillows and cushions by Laurie Bell in reversible black and white fabrics (including faux ostrich) were additional softening touches. The nighttime mural by Terri Bardeson revealed a corner of blue sky, encouraging visitors to "peel back the night." AHA's drama begins at 4:27 a.m. California time. "The client fell asleep in that wonderful sun lounger after a fabulous party and when the sun comes up he just has to take a few steps down the veranda for breakfast in the kitchen," says Johnene Adams. "It's a great room for the great outdoors."

Designer Johnene Adams, www.ahadesigns.com; Design Kollection, www.designkollection.com; Laurie Bell, www.lauriebell.com; Blu World, www.bluworldusa.com; umbrella by Tuuci, www.tuuci.com; American International Tile, www.aitile.com; chimenea and yellow balau flooring from Unique Arts, www.uniquearts.com; accessories from Cody Abbott & Assoc., codyabbott.net; Kraftware, www.kraftware.net; and Melange, 312-527-2113; mural through No Limits Paint by Mattingly, www.nolimitspaint.com; turf from EnvyLawn, www.envylawn.com; and plants from Hampshire Farms, www.hampshirefarms.com.


Jon Carloftis

In designing his Moroccan Terrace, Jon Carloftis' centerpiece was a large tented structure–the grand five-part Harem collection from emu. To balance the scale with the rest of the vignette, Carloftis framed the structure with hefty ceramic containers by Campania International and dramatic, repetitious tropical foliage. The result was, as Carloftis says, "a decadent, kinda fun" setting in which the conversation area also served as a conversation piece. Instead of going "all Moroccan" when it came to a cocktail table, Carloftis chose one made out of the snaking roots of a bald cypress tree. "I always like to do a different take on things, make it mine," Carloftis says.

Designer Jon Carloftis, www.joncarloftis.com; emu, www.emuamericas.com; Gandia Blasco, www.gandiablasco.com; Campania International, Inc., and plants from Hampshire Farms, www.hampshirefarms.com.

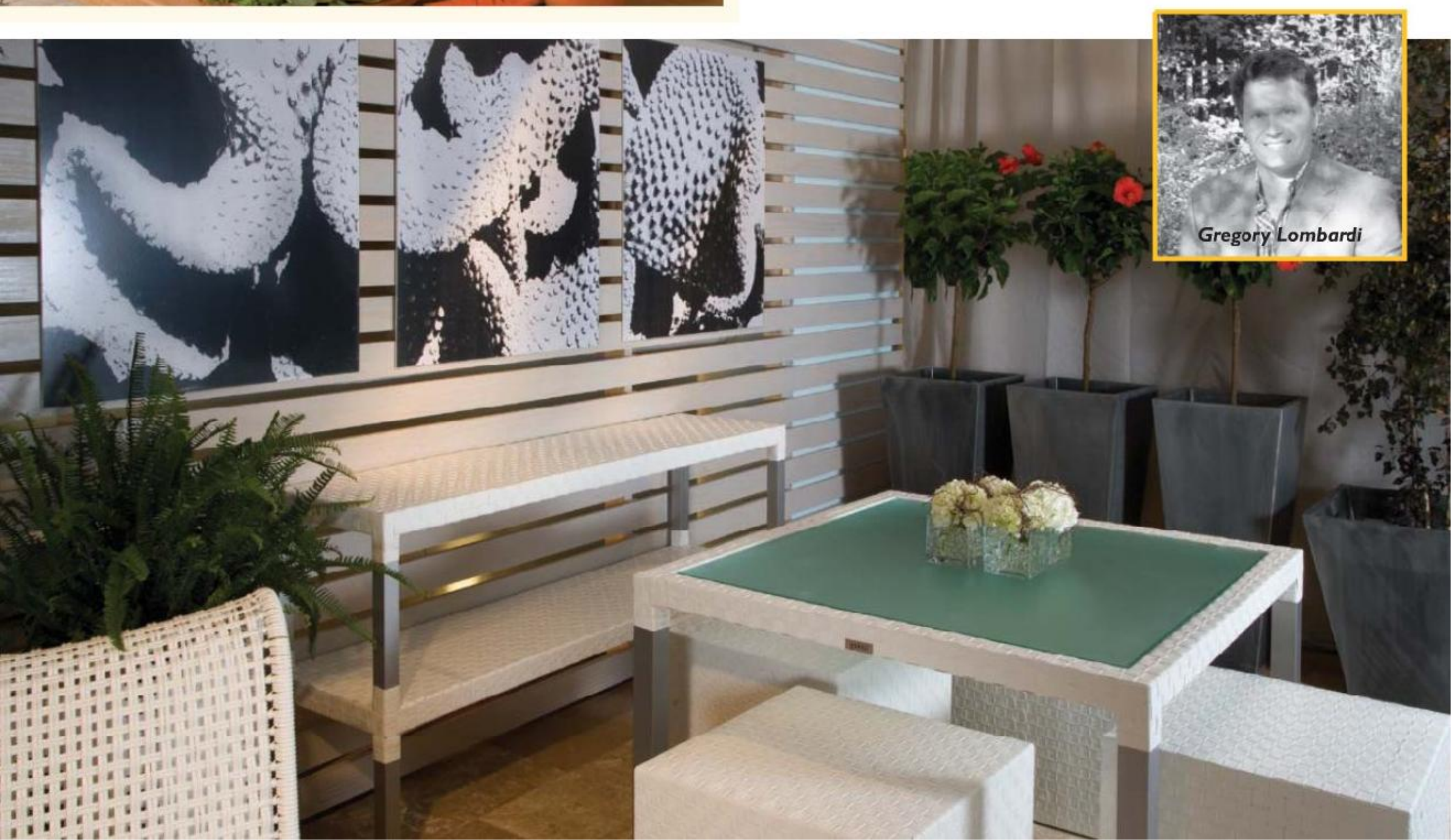
Craig Bergmann of Wilmette, Ill. crafted his elegant Italian piazza into a fantasy feast for the eyes. A straight-edged solid teak table from JANUS et Cie—a contemporary take on the traditional European farm table—was laid with a "meal" cleverly styled with terra cotta "plates" stuffed with "entrées" of *echeverias* and *orostachys*, among other succulents. Massed *Dianthus* 'Tiny Rubies' made a visually comfy bench cushion. Other greenery included a "railing" of English ivy trained on copper hoops and a row of boxwoods in squared column planters, a traditional-modern twist that is a Bergmann hallmark. The limestone-look ceramic tile was intended to melt into the background and allowed warmer tones to shine. A massive 150-year-old Italian glazed olive oil jar anchored the setting. Wrought-iron window grates displayed as wall art repeated the swirling motif found in the succulent repast. "A display like that is a fantasy," Bergmann says. "It isn't meant to be an exact representation – whimsical touches are important." *(Photo next page)*

Designer Craig Bergmann, plants and flooring from www.craigbergmann.com; furniture, planters and accessories from JANUS et Cie, www.janusetcie.com; and antiques from Kimball & Bean Architectural and Garden Antiques, www.kimballandbean.com and Antiques on Old Plank Road, www.oldplank.com.


Craig Bergmann

When regarding a design from Gregory Lombardi of Cambridge, Mass., expect the unexpected. For example, his take on a New York City terrace: white furniture? How seductive and impractical! (In fact, the all-weather dining pieces from the Cube Kollection and contrasting sinuous Agua chairs, all by Tidelli from Design Kollection, are quickly wiped free of city gunk.) What does the mystery "biology slide" photo triptych – a cactus close-up by Julie Lucier of Gregory Lombardi Design that reflects the lounge furniture's rolling profile – have to do with NYC? The crisp terrace was intended to have an "eclectic, slightly sensual feel," Lombardi says, because "New York is filled with sophisticated people who are exposed to different styles. New York is the international clearinghouse for everything." A jolt of red came from a funky square Urs Oeggerli polyester planter, a perfectly unusual counterpart to a red Japanese maple. Other container plantings made statements through repetition—a row of column planters from the Oeggerli Zinc Collection held red hibiscus standards, a low bowl and other containers were filled with lush Boston fern—and were easy care. The terrace was designed for busy New Yorkers, after all.

Designer Gregory Lombardi, www.lombardidesign.com; Design Kollection, www.designkollection.com; Paris Ceramics, www.parisceramics.com; Urs Oeggerli Garden Ornaments, www.uogardenornaments.com; Laurie Bell, www.lauriebell.com; plants and trees from Hampshire Farms, www.hampshirefarms.com.


Gregory Lombardi





THE ASLA/*GARDEN DESIGN*

2007 RESIDENTIAL DESIGN AWARDS

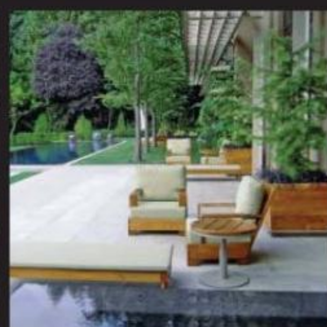
CALL FOR ENTRIES

Co-sponsored by the American Society of Landscape Architects and *Garden Design* magazine, this program puts a spotlight on the most outstanding residential landscapes and designers of home gardens. The competition is open to any residential garden designed by landscape architects.

The winning gardens will be presented in the pages of upcoming 2007 issues of *Garden Design* magazine and on the *Garden Design* website at gardendesign.com, as well as in *Landscape Architecture* magazine and on the ASLA website at asla.org. Good luck with your entry!









RULES

To enter: the ASLA/*Garden Design* Residential Awards program: Please fill out the form below and return it by February 9, 2007, to *Garden Design*, 460 N. Orlando Ave., Suite 200, Winter Park, FL 32789. A binder for your completed entry and directions for filling it out will be mailed to you. For a more detailed entry form and eligibility requirements, see the ASLA website, asla.org. You may also enter the program via instructions on the ASLA website.

Eligibility: Individuals, firm owners or others are eligible as long as the creative team includes at least one landscape architect, a graduate of a landscape architecture program or a faculty member of a landscape architecture program.

Types of projects: This category recognizes built, site-specific works of landscape architecture for residential use. Entries are encouraged in all scales of design from small gardens to estates, including features such as family activity areas, sustainable landscape applications, native landscapes, affordable landscape concepts and rooftop gardens. Entries will be judged on quality of the design, its implementation and its innovative "lesson value" to the profession and homeowners; context or relationship to its surroundings; and environmental sensitivity and sustainability.

Fees & deadline: Return the attached form and a fee of $280 for ASLA members, $560 for nonmembers (fee includes a one-year membership to ASLA), payable to the ASLA Fund. Deadline for the entry form is February 9, 2007. You will subsequently be mailed an entry binder and instructions for completing it. Your complete entry is due by February 23, 2007.

More details: Please see the website of the American Society of Landscape Architects, asla.org.

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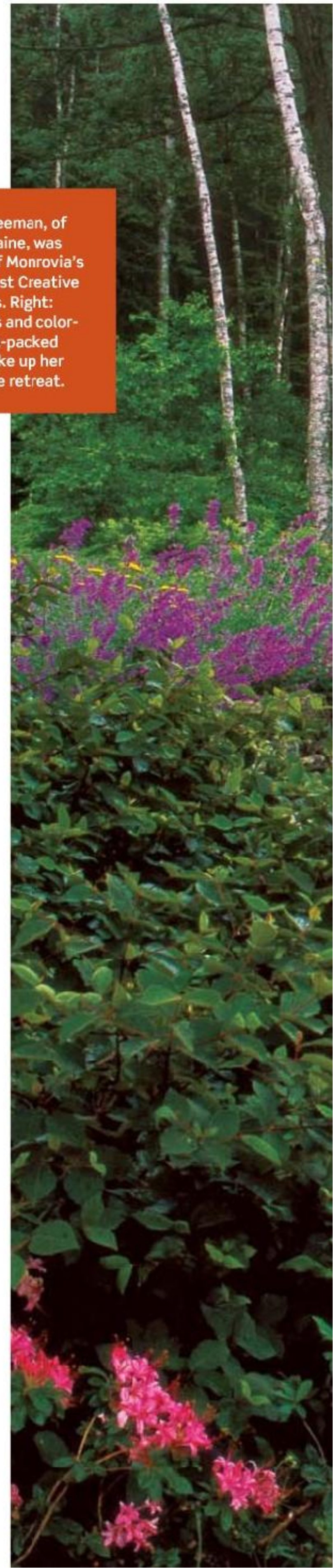
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Left: Elsie Freeman, of Boothbay, Maine, was the winner of Monrovia's award for Most Creative Use of Plants. Right: Mossy woods and colorful, perennial-packed clearings make up her soulful 1-acre retreat.

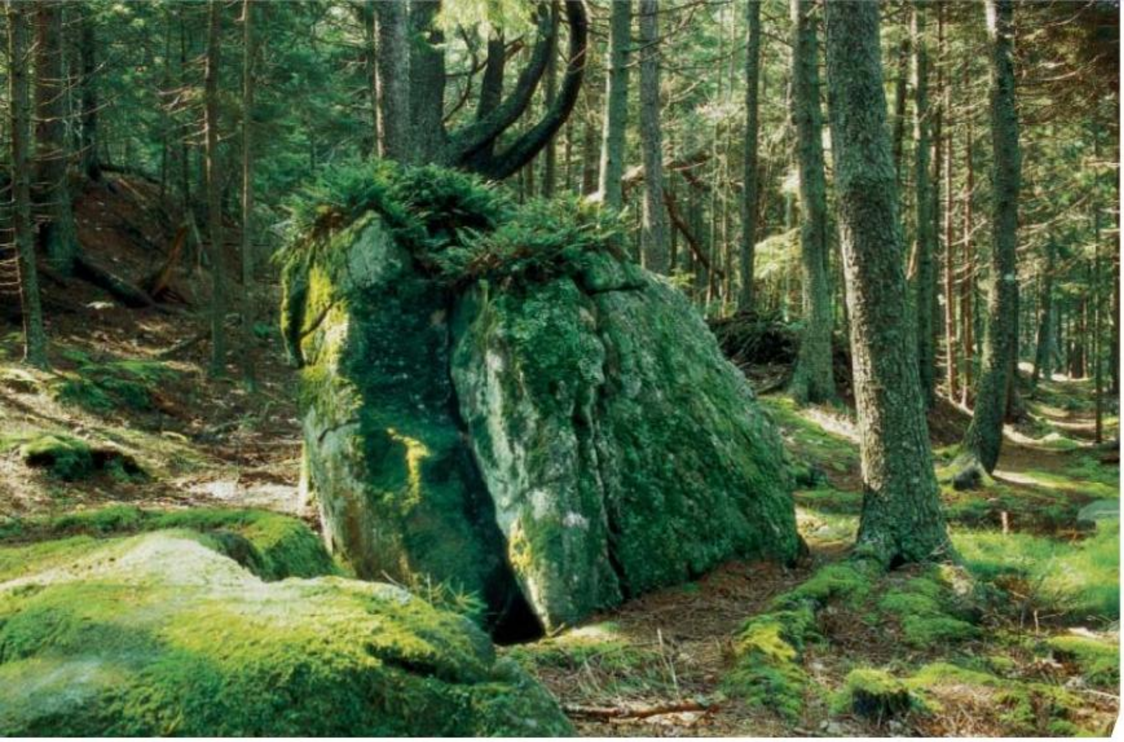


2007 golden trowel winners

Admire the winners in our annual awards program—great gardens designed by amateurs and professionals, from urban L.A. to gracious Atlanta to woodsy Maine

BY AURELIA C. SCOTT PHOTOGRAPHS BY LYNN KARLIN







AMID THE MOSS-CARPETED WOODS AROUND Elsie Freeman's home in Boothbay, Maine, it's hard to believe that a fragrant flower garden blooms just a few hundred feet away. Yet massive twin perennial borders are a riot of azaleas, roses, monkshood, peonies, larkspur, bee balm, bellflower, goat's beard. "I like shopping for plants," Elsie laughs, adding, "They just follow me home."

Elsie has been responsible for her acre of gardens on the mid-Maine coast (Zone 5) since 1981, when she and her husband Jonathan built a home on a rocky island near where Jonathan had spent his boyhood summers. Over the years, she dug out a lily pond, planted a wildflower walk, and created the 150-foot-long borders inspired by Childe Hassam's painting *Isles of Shoals*. Under the pines, she built a moss walk and a dry-stone Asian-style contemplative garden.

Elsie was chosen to receive Monrovia Nursury's prize for the garden that "demonstrates the most creative use of plants." As Nicholas Staddon, Monrovia director of new plant introductions, explains it: "Foliage, texture and flowers work beautifully at different times of the year. And the plant palette doesn't overpower the beauty of the natural environment."

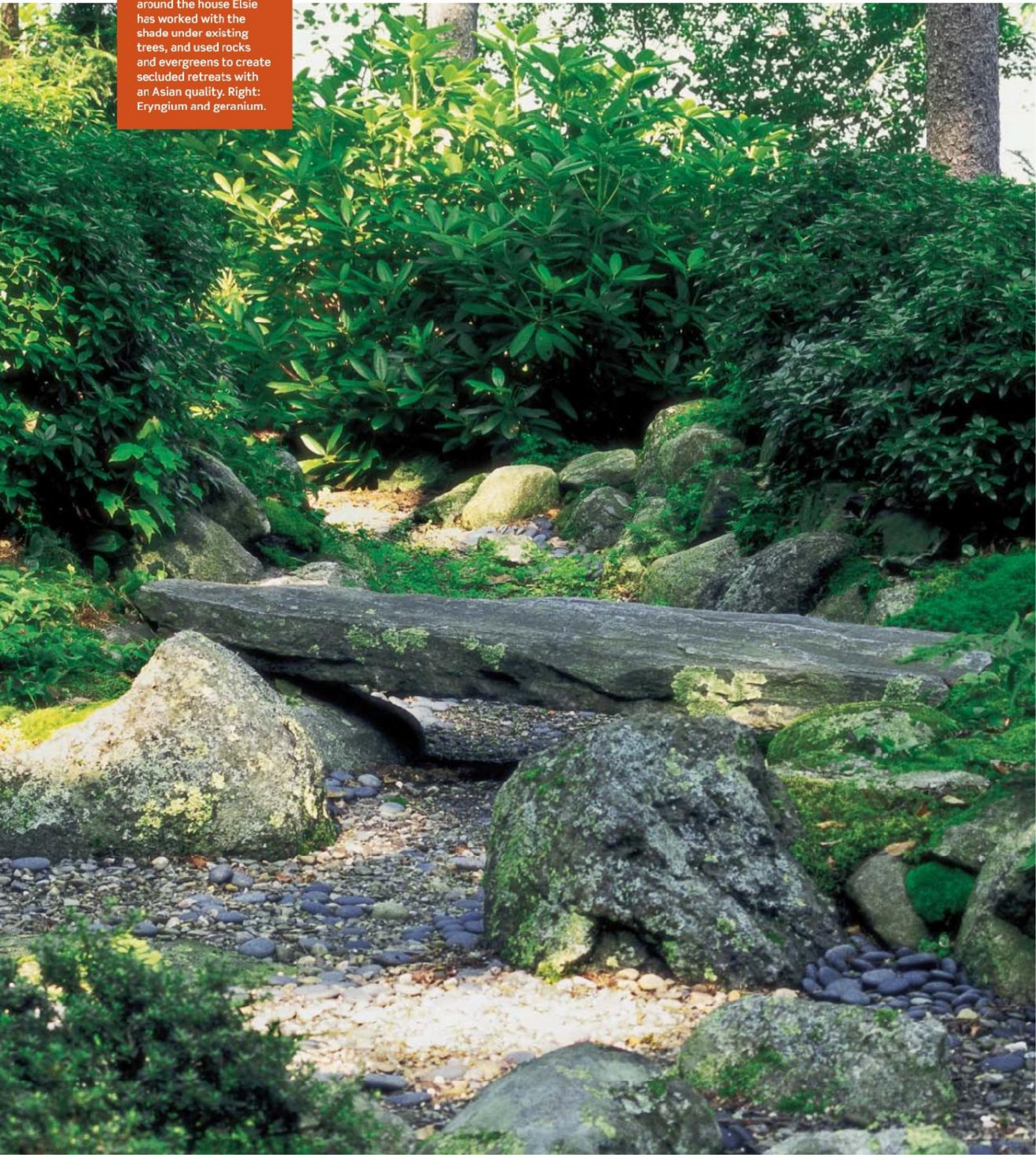
When Jonathan died in 2000, the garden became a place of solace for Elsie and her two grown children. Now, six years later, she has added a lawn for croquet and chess matches, and built a sheltered porch scented with roses and climbing hydrangeas.

"Goethe said that to be happy one should listen to a song and look at a fine painting every day. I've realized that this garden is my painting and the birds are my song," says Elsie. In the evening after work, she finds new places to sit among the plants—"my little retreats"—and think about what works and doesn't work. Often she hauls out her tools, explaining, "I am an undisciplined and happy weeder." But most of all, says Elsie, "I adore gathering flowers." She cuts blossoms from the 'Bowl of Beauty' peony, vanilla-scented stems of phlox 'Blue Paradise' and, signaling the hope that a beloved garden offers, a 'New Dawn' rose from the entry walk.



Far left, clockwise: Massive rocks and woodland are the landscape of Maine, but out of this beautiful, rugged natural scenery Elsie Freeman has carved space for pocket plantings around the timber-frame house.

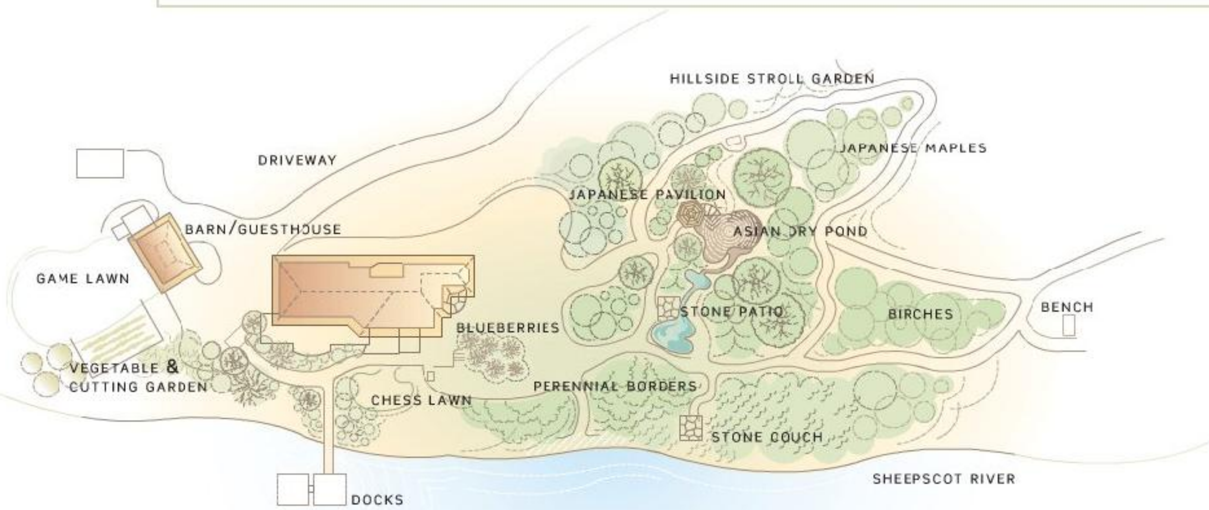
Here: In the woodlands around the house Elsie has worked with the shade under existing trees, and used rocks and evergreens to create secluded retreats with an Asian quality. Right: Eryngium and geranium.







short-season gardening To produce a maximum amount of color and expand your appreciation and use of a short-season garden, try these tips from Elsie Freeman: ■ Deadhead often to keep plants in bloom and encourage rebloom. ■ Plant both spring- and fall-blooming bulbs. ■ Choose shrubs and grasses with variegated or colorful foliage that will last into winter. ■ Place pots of bright and/or scented annuals where you'll notice them, such as by a doorway or under the living-room or kitchen window. ■ Plant for scent. Elsie likes *Narcissus poeticus*, lily of the valley, lilacs, roses, clethra and summer phlox. ■ Use native plants that attract birds and butterflies. ■ Create sheltered places outside, such as covered porches or vines trained over a wide trellis. ■ Design vistas that can be enjoyed year-round from indoors. ■ Resist those catalogs full of plants that aren't winter-hardy. Buy locally grown plants adapted to your climate.



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more golden trowel winners

1 Murali Mani & Shobha Vanchiswar
AMATEUR, CHAPPAQUA, NY

When Shobha Vanchiswar and Murali Mani bought their house in 1992, they embarked on a labor of love that has taken almost 15 years to complete. They refer to their garden as a quilt since it has grown piece by piece, but with each element tied into a cohesive whole. At the front of the house Shobha and Murali created a colorful cottage garden of perennials and bulbs around a central lawn. A side path leads past a Belgian espalier of pears and apples to a collection of smaller gardens—an herb garden laid out potager style, a checkerboard garden of phlox filling the spaces between flagstones, and a terrace with a canopied dining area and oven. Other European touches appear throughout—window boxes, Anduze pots and a lion fountain reminiscent of Provence. At the back of the garden is a "meadow" with naturalized bulbs and a greenhouse for over-wintering and growing the next seasons' special plants.

2 Carolyn Kamii
AMATEUR, LOS ANGELES, CA

Carolyn Kamii created "a modern California Zen garden" but added Mediterranean overtones with bright colors and drought-tolerant plants. With a small lot, Carolyn's goal was to give a sense of space, achieved by subdividing the garden into three sections: a patio with a pergola-covered dining area, a lawn delineated by a geometric edging of slate, and an Asian-inspired gravel garden with a standing stone tucked behind a podocarpus hedge. Lines are softened by low-maintenance plants, like pink and white bower vines espaliered against a wall, and a border of blue fescue, lavender, sedum, New Zealand flax, delphinium and Paraguay nightshade. A spout spills into a pool to add movement and sound. One of Carolyn's guiding principles was "less is more," and her garden exemplifies how a minimal palette of plants and materials, a touch of color and a few well-placed elements can be expressive and comfortable.


1


2

3 Mark Fockele & Julie Evans
PROFESSIONAL, GAINESVILLE, GA

In a typical Atlanta neighborhood, this garden reveals just what sort of potential an urban lot can have. With its bright sunny face to the street and a shady oasis behind the house, the landscape exhibits two distinctive sides of the same lush, low-maintenance personality. And that was exactly the intention of designers Mark Fockele and Julie Evans. Taking advantage of a mature canopy of trees in the back yard, Fockele and Evans added a naturalistic understory of small trees, shrubs and perennials that is diverse yet subtle, including hydrangeas, witch hazels, ferns and sedges. Here there is always something of interest, whether foliage, flower or fruit. The same is true in the front garden, with its soft color palette of blue, pink and purple flowers like nepeta, veronica and vitex, and a variety of leaf colors and textures, including herbs and sedums. Despite the diversity of materials, both the front and the back of the garden need relatively little care and are drought-tolerant. Water consciousness is an important aspect of the landscape—rainwater is collected and used for hand watering (the owner wanted no irrigation), and a dry stream bed channels runoff.


3

4 Tina Dixon
PROFESSIONAL, BOTHELL, WA

Professional container gardener Tina Dixon applied the same principles she uses to design a planting in a pot to her own garden—texture over flowers, restraint in the color palette, plants situated to shine individually yet complement their neighbors. And, for good measure, she throws in some fearlessness. She looked to the gardens of local designers like Linda Cochran, Little and Lewis, and Dan Hinkley for inspiration. With the help of Mike Jeppesen of Sammamish Landscape, she created a plant geek's paradise of organized exuberance, with structural plants coexisting with architectural elements like arbors, fences, columns made from concrete pipes, and the surprise of whimsical art. Dramatic plantings of gunnera, dahlias, conifers and succulents are punctuated by sculptures, and the garden is held together by a sophisticated color scheme of burgundy, orange, yellow, blue and touches of white. Wide paths allow strollers to walk side by side, appreciating every part of the well-designed whole.—JENNY ANDREWS


4

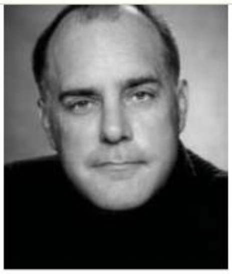
SHOBHA VANCHISWAR (1); MATHEU GRANDJEAN (1); LEE ANNE WHITE (1); NORM PLATE (1)

COMING UP

■ To do justice to some of the outstanding gardens that won Golden Trowel awards this year, we are planning four more individual stories on these winners from around the country who entered in the professional category.



Craig Bergmann of Chicago, Illinois, won for his design of a naturalistic landscape that combines native plants and Asian elements.



Jeffrey G. Smith of Baywood Park, California, presented a portfolio of work exhibiting clean, modern lines and innovative lighting.



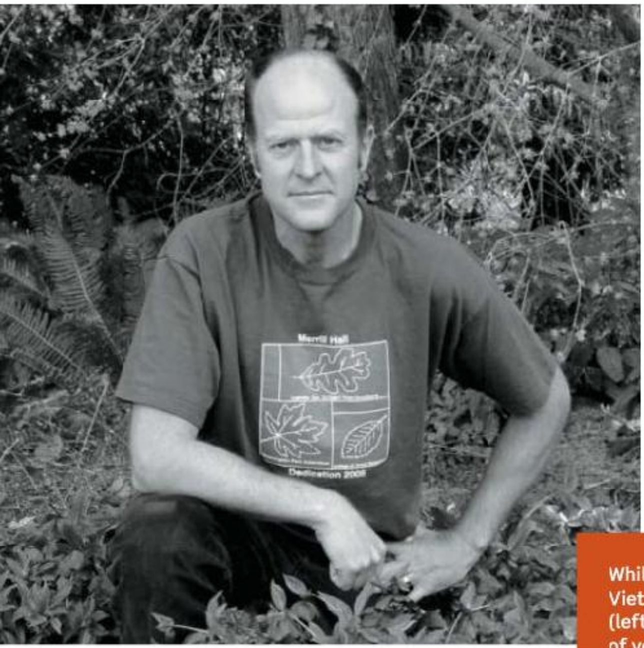
Tony Exter of Los Angeles, California, impressed the judges with contemporary landscapes and a streamlined plant palette.



Cevan Forristt of San Jose, California, created a Mediterranean oasis like a Roman ruin revived, decorated with cast-concrete columns.

PLANT HUNTER

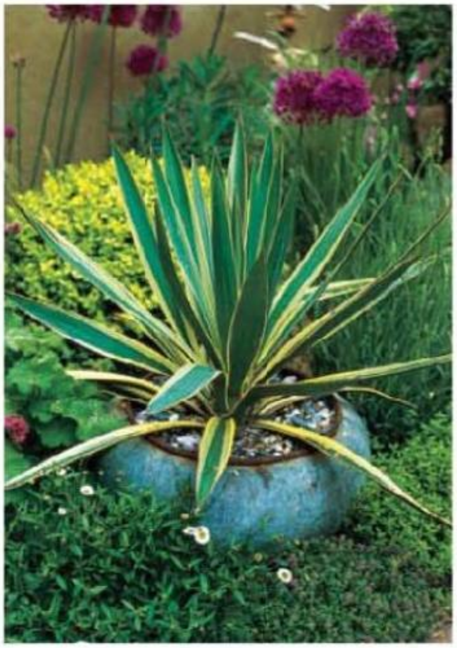
Designing Vertically





While plant hunting in Vietnam, Dan Hinkley (left) pondered the role of vertical lines in the garden. *Phormium* 'Maori Queen' and the yellow-edged yucca (far right) bring visual emphasis to any planting design.

TODAY I HIKED ALONG THE LOWER slopes of Fan Si Pan in Northern Vietnam, the roof of Indochina at an elevation of about 10,000 feet. I find the meditative rhythm of hiking a sterling technique in which to order my universe and, when combined with looking at plants, it offers considerable scope for encountering vignettes worth trying in the garden. I entered a small glade just as a direct hit of late afternoon sun illuminated a strapping specimen of *Curculigo crassifolia*, an obscure but widespread genus of plants closely allied to the lily family. Against heavy shadow, its erect, heavily pleated leaves that superficially resemble those of a youthful coconut palm made a forceful vertical statement rising from a plane of *Disporum tonkinense*, an evergreen species of fairybells that occurs on



this mountain. I paused and took a photo or two and then continued my climb, while pondering exactly where it might be in my garden that this simple composition could be re-enacted. But more to the point, I cogitated on the universal design edict that it embodied—the stiffly upright emerging from the horizontal—and how deprived any planting scheme appears without it.

Berkeley artist Marcia Donahue was my early mentor on the subject. Her garden is a concatenation of vertical lines, some born of this earth and others her hand. At what I perceive to be the center of her garden is an extravagant specimen of the Australian grass tree, *Xanthorrhoea australis.* To describe its shag of rigid yet vibratory leaves as '60s sculptural op art is fair but insufficient. It is more a detonation of emerald pyrotechnics captured in its finest moment, an explosion of foliage that forces the eye to move up, above ground level. Not particularly hardy, and slow to develop to a good size, it is nevertheless craved by the cognoscenti. Vermont designers Joe Eck and Wayne Winterrowd have a large potted specimen in their private garden, North Hill. Tucked among plantings during the summer, its shivering foliage draws the eye upward to the oak and maple over-story. If the pair ever had to choose

DAN HINKLEY (1); JOHN GLOVER (1); ANDREA JONES (1)

among their most precious belongings, I suspect this plant would outlast all basic survival needs, and perhaps a few close relatives.

The yuccas, hardier and better known, create a comparable effect. I planted *Yucca filamentosa* as a young kid in my central Michigan, Zone 4 garden, and 35 years later some are still alive in that precise location and bloom every year. In the more benign climate of my current western Washington Zone 8b garden, I can grow numerous species of yucca, though I still admire *Yucca filamentosa*, especially in its golden variegated forms that shine during our gray winters.

A few yucca species form substantial stems over time (the Joshua tree, *Yucca brevifolia*, is one example). Of these, I am partial to *Yucca rostrata*, which has an arresting blue crown of foliage atop girthy trunks to 8 feet or more. (I will admit to being more enraptured with this species in its stemless youth.) The stemmed species, though hailing from the western deserts of America and Mexico, are much hardier than commonly believed if grown in very well-draining soils.

Carl Schoenfeld and Wade Roitsch, of Yucca Do Nursery in Hempstead, Texas, have introduced a prodigious number of unusual yuccas and their allies from the mountains of





northeastern Mexico. The genus nolina, commonly known as razor grass, has certainly become better known because of their work. There are numerous species from which to choose, albeit with the caveat that their common name is rightly applied. The leaf margins of all nolinas mean serious business.

Of the numerous nolinas I am currently growing, the best performer thus far has been a recent Yucca Do selection known as *N.* 'La Siberica'. Not yet formally named except by the location where it was found, it is a phenomenal plant with broad sea-green leaves that pour from a central vortex, rise to a respectable height and then gracefully turn down. Like some of the above-mentioned yuccas, *N.* 'La Siberica' will form a trunk and ultimately reach 10 feet or more. *Nolina texana*, a more demure species with upright, narrow leathery leaves forming dense clumps to 2½ feet, blossomed in my garden for the first time this year. The branched panicle rose to 5 feet carrying small ivory flowers. While these were pleasant enough, it was the papery red fruit carried on the stems for months afterwards that elevated this species to one I would not be without.

Explosions of foliage, as with *Dasylirion acrotrichum* (below), and *Xanthorrhoea australis* (right), provide visual impact that pulls the eye upward. The contrast of vertical and horizontal is key to good design.

A plant similar to nolina is dasylirion, a genus hailing from the same arid environment, which includes a bevy of underused species. *Dasylirion wheeleri* is the one most often encountered in the trade, with spiky mounds of glinty blue foliage to 4 feet.

The plants thus far mentioned are meant to be grown in full sun and poor, quickly draining soils. Because they prefer dry feet, they are good for use in containers, demanding little in the way of upkeep other than an occasional drink during the growing season. Tucked away in winter into a garage or sun porch, and kept on the dry side, they will endure years in the same container without need of repotting.

Though the same qualities of visual exclamation can be found in New Zealand flaxes, or phormiums, their habitat of choice is profoundly different from the desert-dwellers. Along the western coast of the South Island of New Zealand, the clumps of erect swordlike leaves create hummocks in standing water, appearing superficially like cattails from a distance. The comparison ends there, however, as these are evergreen plants with a rich and multicolored past and present.

The Maori used phormiums much as the Asian cultures did bamboo, spinning fine linen from the fiber, among a plethora of other uses. Gardeners who understand their potential for providing a burst of foliage have put them to equally good use. Many named forms are now available in this country, from sassy yellow to opulent maroon, and all with that upright stance that makes any planting feel put together.

As with their companions on this page, phormiums excel in a container. For over a decade, I minimally maintained a large jardiniere in which there were only three plants: *Phormium tenax* 'Purpureum', *Berberis vulgaris* 'Royal Cloak' and *Spiraea* x *bumalda* 'Goldflame'. The trio not only stole the show in the garden for months on end; it began its performance weeks before the containers of annuals and herbaceous perennials were remotely presentable. It was, of course, the phormium that was doing the lion's share of work, providing the punctuation that every well-composed planting requires.

Vertical line, like all key design imperatives, including repetition and balance, can be overdone to the point of annoying contrivance. Done simply and elegantly, however, a singular plant that provides a line from the ground plane to the upper atmosphere of the garden remains in my mind one of the primary components of good planting. At least today, as I continue my trudge up this hill in Vietnam, this is what I believe.

ANDREA JONES (3)





ANATOMY LESSON

Inner Sanctuary

THE OWNERS OF THIS LARGE SANTA FE PROPerty enjoy the rolling acres beyond the adobe walls of their house, but they also wanted a more intimate area where they could throw a cocktail party in the evening for friends.

Local landscape architects Catherine Clemens and her associate Mark Licht created a spa garden with a hot tub and seating right outside the master bedroom, enclosed with the same high adobe-style stucco walls as the house, and with a perimeter of trees to nestle the structure into the wider landscape.

Clemens spiced the inner heart of this courtyard with a jolt of dramatic color, picking out the seating area with walls of scarlet orange. At night, in the glow of candles, the walls flood the area with warmth. By day the color contrasts brilliantly with the rich greens of an overhanging mimosa tree already in place, and plantings of Japanese maple, iris, Virginia creeper and plumbago, all massed to soften the hardscape.

The soft, dusty colors of the Southwest come through in the choice of hard materials: Local sandstone boulders were ingeniously fitted together to form steps and seating around the hot tub. The eight-by-eight-inch Endicott bricks of the terrace have a natural sheen that looks like tile but with the advantage of being frost-durable; a warm ipe hardwood deck surrounds the hot tub.

The interests of the owners prompted Clemens to employ an Indonesian theme, using water as a contemplative element. She created a gunite koi pool, animated at one end by a small cascade and planted with water lilies and yellow iris. The design of the pavilion, in Douglas fir with a metal-panel roof, was inspired by Balinese temple pavilions that seem almost suspended over the watery landscape.—**JOANNA FORTNAM**

■ *For more on Clemens & Associates Inc., call 505-982-4005 or see clemensandassociates.com.*





Above: The pavilion is an inviting, private spot. **Right:** A Japanese maple behind the hot tub draws the estate behind the wall into the outdoor living area.

LEE ANNE WHITE (3)



WALLS WITHIN
The inner wall of the pavilion provides low casual seating and niches for candles. Furniture is easily pushed back for parties or to accommodate a massage table. The custom-mixed color was supplied by Sto Corp (stocorp.com).

DECOR IDEAS
The twisted forms are lengths of dried vines from Indonesia, sourced for the owner by Four Winds Antique Imports, Santa Fe. The casual furniture is Indonesian art deco found by the owners.

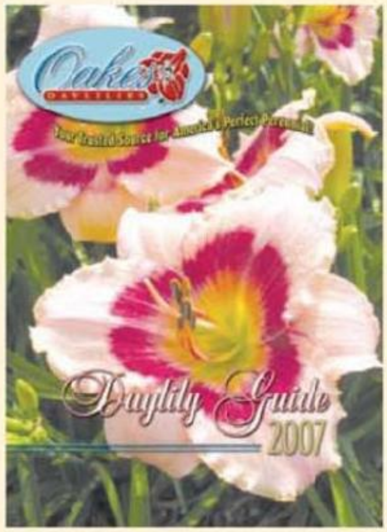
TOTALLY WIRED
Construction was complicated since speakers in the roof of the pavilion, low- and high-voltage lighting, hot tub and pond mechanics, and an irrigation system all had to be accommodated in this deceptively simple layout next to the house.

WATER SOURCE
The pond is similar to a swimming pool in construction, with skimmers and a biological filter. All the mechanics are concealed in an old root cellar across the courtyard.



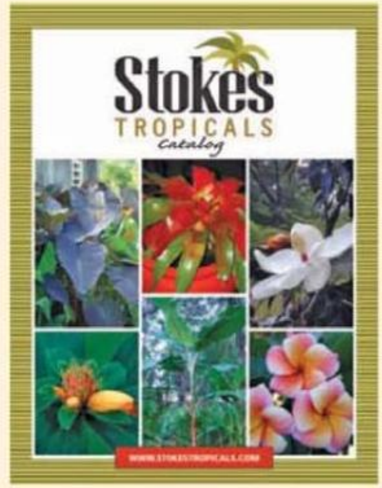
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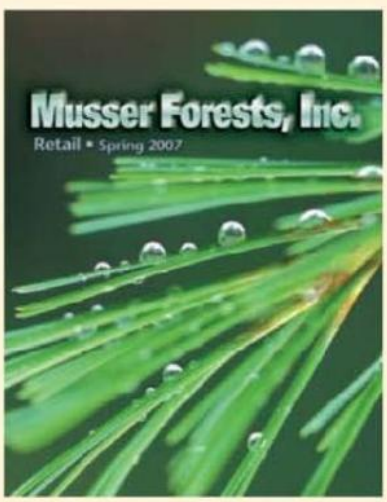
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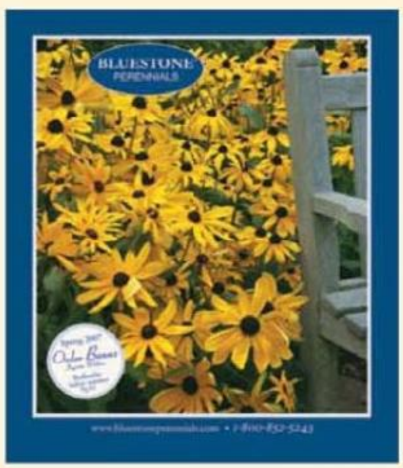
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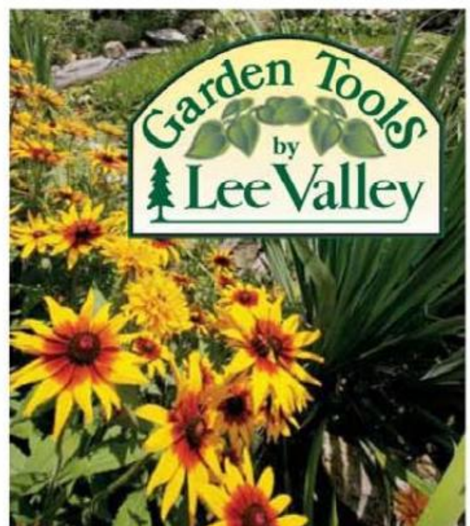
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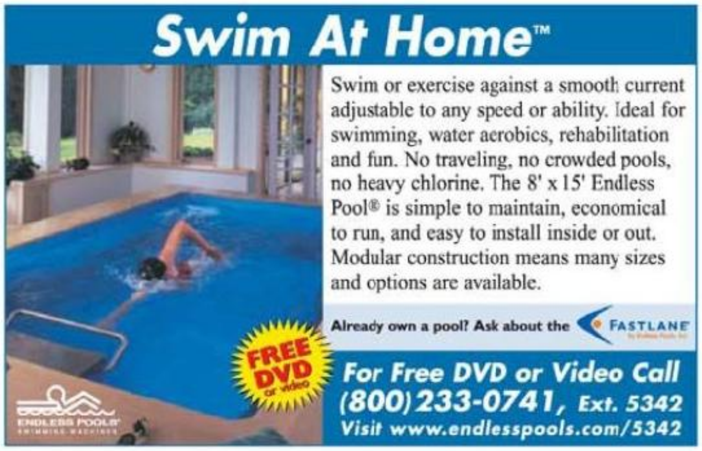
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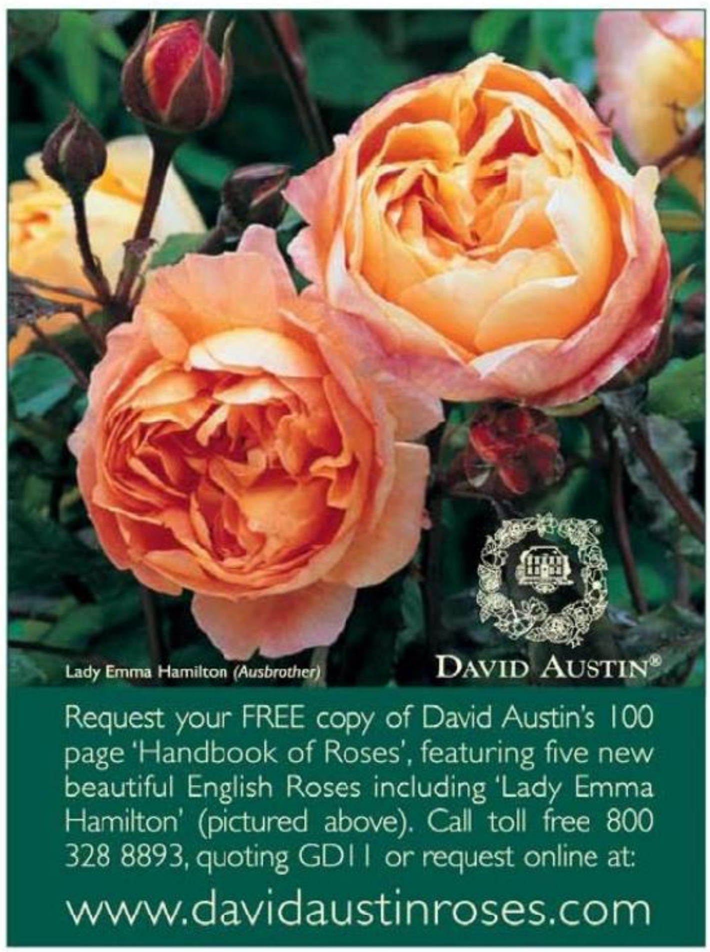

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ANDY CAO

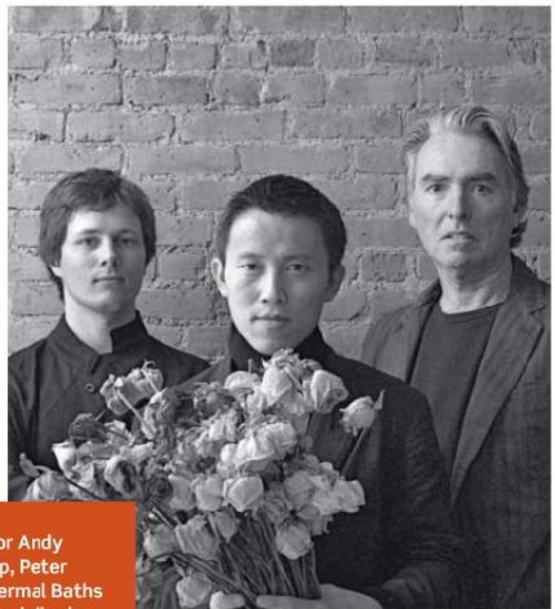
Heart of Glass

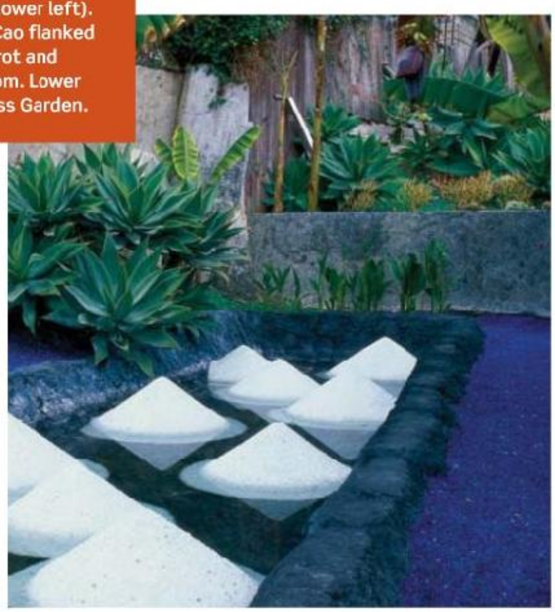
ANDY CAO HAS ONE OF THE MOST INDIVIDUALISTIC RESUMES OF ANY LANDSCAPE designer. In 1998, he created the Glass Garden in Los Angeles, a landscape in recycled glass inspired by his memories of childhood in Vietnam. Roof gardens, window displays and public art installations all form part of his work, and he is currently participating in the Third National Design Triennial at the Cooper-Hewitt, National Design Museum in New York.











Inspirations for Andy Cao: paper clip, Peter Zumthor's Thermal Baths (top left), chandelier by Ingo Maurer (lower left). Upper right: Cao flanked by Xavier Perrot and Stephen Jerrom. Lower right: the Glass Garden.

Q. *Did you have a big break in your career?*
A. The Glass Garden in Los Angeles started everything. Although we hoped it would be a successful experiment, we never expected it to change our lives. And it led to another major turning point—winning the Rome Prize Fellowship in 2001.
Q. *Is there anything you aspire to design?*
A. Maybe a bridge. I like the idea of connecting the dots.
Q. *Can you name an object or a building that you wish you had designed?*
A. For an object, a paper clip. Design doesn't come simpler or more functional than that. For a building, I love Peter Zumthor's Thermal Baths at Vals, Switzerland.
Q. *What's the best thing you ever bought yourself?*
A. Perfumes by Serge Lutens.
Q. *Can you name anyone you'd like to work with?*
A. I love the humor and beautiful poetry of lighting designer Ingo Maurer's creations.
Q. *What is the most underrated plant?*
A. Roses.
Q. *What is the most overrated landscape?*
A. Las Vegas, not to mention the Southern California shopping mall.
Q. *What human desires or needs drive your work?*
A. The ability to dream and to create.
Q. *Who has been the most significant influence on you and/or your work?*
A. My friend and business partner Stephen Jerrom is my sounding board. And Xavier Perrot, my design partner, is my right arm. Without them, I could dream, but nothing would ever get done.—**JF**

■ *For further information see caoperrotstudio .com. For details of the Cooper-Hewitt exhibition in New York see http://ndm.si.edu.*

MARGHERITA SPILUTTINI (1); CAOPERROT STUDIO (1); COURTESY INGO MAURER (1); NICOLA BROWNE (1)



TEAMING UP TO SAVE AMERICA'S

HEROES *of* HORTICULTURE

The Cultural Landscape Foundation and *Garden Design* call for nominations

LANDSLIDE 2007

Do you know a significant tree, orchard, park planting or other horticultural feature that has survived against all odds, miraculously demonstrating its ability to stand steadfast in the face of natural and cultural challenges? To honor and help preserve our nation's priceless horticultural heritage, the Cultural Landscape Foundation and *Garden Design* magazine present the second annual Landslide List—*Heroes of Horticulture*.

What is a Hero of Horticulture? A sentinel tree can be a living witness or reminder that commands the same admiration that our culture bestows upon a brilliant artist, poet or scholar. A significant horticultural feature may be associated with an important person, or it may gain its value from its affiliation with an event that shaped the life of a community or a culture. It may be a tree, a collection of trees such as a formal parkway planting, or a special planting composition. It may be formal, informal, ornamental or vernacular.

The Cultural Landscape Foundation (TCLF), established in 1998, is the only not-for-profit foundation in America dedicated to increasing the public's awareness of the important legacy of cultural landscapes and to helping save them for the future. This is TCLF's second consecutive year partnering with *Garden Design*.

Charles Birnbaum, TCLF founder, says, "If we truly aspire to understand our relationship with the land, then the ornamental, social, economic and functional expressions of individual plants and plant groupings deserve serious interpretation, preservation and management. These include allees, hedges, bosks, orchards, foundation plantings or thematic collections — the plants that define where our country has been and where it is going."

If you would like to nominate a Hero of Horticulture or learn more about Landslide, follow the Landslide link at tclf.org. The deadline for applications is April 15, 2007.


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